60c

VOGUE

NOVEMBER 15

How to keep
your looks
about you



**ADVANCE
RETAIL
TRADE
SUPPLEMENT**

Opposite page 22

HOW TO BE A WIZARD PRESENT-GIVER

75 examples from $2 to $35



ARCTURUS brand, EMBA* natural lavender beige mutation mink . . .
designed by BEN KAHN, New York

This is ARCTURUS* brand, EMBA* natural lavender beige mutation mink in the rare Breath of Spring Hope type, the world's newest and costliest mink lavished with originality in this superb coat creation . . . a Ben Kahn exclusive. CREEDS, TORONTO

*Trade-mark MUTATION MINK BREEDERS ASSOCIATION Virginia Thoren Dress—Nanty Jewels—Cartier



The freshest fur news comes onto the horizon from EMERIC PARTOS of BERGDORF GOODMAN in the form of the grand cape collared coat, brilliantly endowed with UMPA natural dark ranch mink.

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

UMPA—United Mink Producers Association

All accessories from Bergdorf Goodman,



Philip Hulitar

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VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.
Telephone — LExington 2-7500

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Vol. 132, No. 9
Whole No. 2019

VOGUE

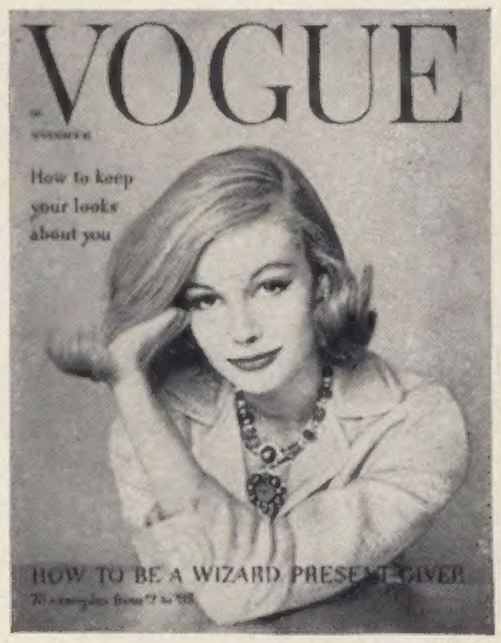
INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

NOVEMBER 15, 1958

COVER

Among the truly marvellous looks a woman might keep about her: the one named after Chanel. Evenings, anywhere, this amounts to a point of view: a dinner suit in oyster white brocade, cut like a Chanel day suit—the jacket unfitted, longish; the skirt, slender, day-length. Sleeved satin blouse; somewhat sensational jewels. Suit and blouse, by Davidow, about $225. Lord & Taylor; Montaldo's; Neiman-Marcus; I. Magnin. The necklace—carved emeralds, rubies, and diamonds—from Van Cleef & Arpels. To think about in the light of blond hair, blue eyes: Dorothy Gray's blue eye shadow, Really Pink lipstick, at Lord & Taylor.



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THE CRUISE NEWS: ISLANDS OF COLOR dot a silk surrah blouse, skirted and briefly jacketed in Maxwell's linen-weave silk. Just part of the splendid view from the sunny decks of Grace Line's new **SANTA ROSA**. In gold, beige, blue or navy. 10 to 20 sizes. 159.95. Saks Fifth Avenue Dress Collections, Fifth Floor.

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THE CRUISE NEWS: TROPICAL BLOOMS — scarlet or blue ribbon-lace flowers applique the breezy cardigan and circle the sheath. This costume of white Couleur linen-weave silk flourishes on the breeze-swept Promenade Deck of Grace Line's new **SANTA ROSA**. The ensemble in 8 to 18 sizes. 275.00. Saks Fifth Avenue Dress Collections, Fifth Floor.

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THE CRUISE NEWS: VIVID VISTAS of Caribbean flowers sweep our colorful Onondaga cotton print, blown to a side swag. Bare-armed and elegant, she appears before cocktails outside her unique Balcon Suite on Grace Line's new **SANTA PAULA**. The dress in 8 to 16 sizes. 110.00. Saks Fifth Avenue Dress Collections, Fifth Floor.

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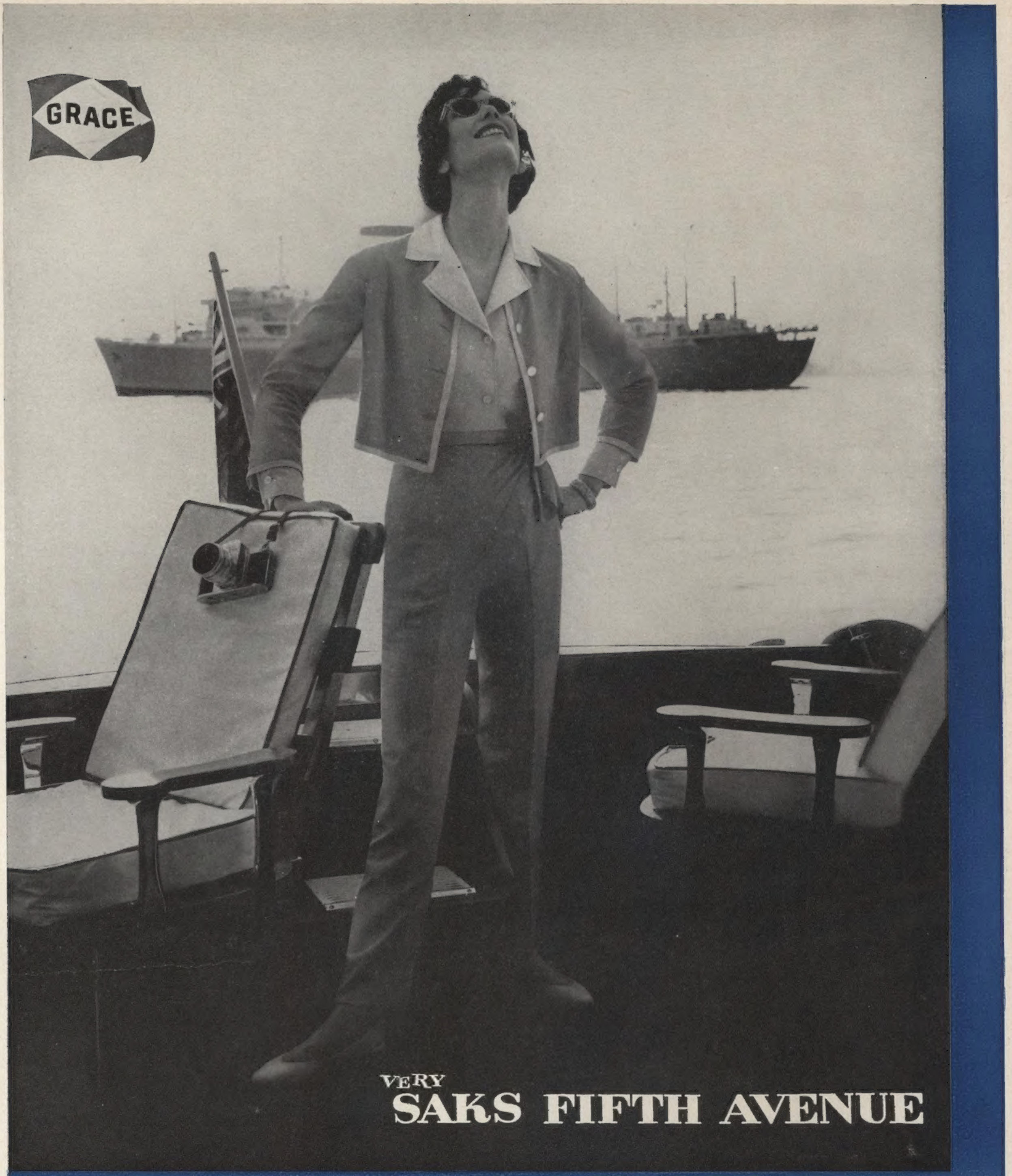


VERY
SAKS FIFTH AVENUE



THE CRUISE NEWS: ELEGANCE AFLOAT, our deep-cut, lace-bodiced sheath of William Rose's rich peau de soie appears by evening in the intimate Techo Rooftop Bar of Grace Line's new SANTA PAULA. The cocktail dress in pink or green, 8 to 16 sizes. 145.00. Saks Fifth Avenue Dress Collections, Fifth Floor.

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THE CRUISE NEWS: A SENSE OF ADVENTURE as she sails islandwards from Grace Line's new **SANTA PAULA**, in brilliant pirate separates of A.P. silk. Cut on venturesome lines: Caribbean blue jacket, lined in pink and edged in yellow, 19.95. Blue trousers, 17.95. Yellow shirt, 14.95. Sizes 10 to 16. Saks Fifth Avenue Sportswear Collections, Third Floor.

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THE CRUISE NEWS: NAUTICAL NICETIES are observed by our dress-white Moygashel linen sheath, topped by a navy linen mess jacket with brass buttons. Frequently escorted round the spacious sundeck of Grace Line's new **SANTA ROSA**—this crisp costume, in 8 to 16 sizes. 110.00. Saks Fifth Avenue Dress Collections, Fifth Floor.

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PLAYA DECK

GRACE

THE CRUISE NEWS: BEACHWARD HO! in a sunlit print of Berkshire-Hathaway dacron-and-cotton. The pleat-edged swimsuit and playtop take to Caribbean shores, or the luxurious pool of Grace Line's new SANTA ROSA. Aqua or orange with yellow. Suit, 10 to 16 sizes, 27.95. Top, S, M, L, 11.95. Saks Fifth Avenue Beachwear Collections, Third Floor.

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THE CRUISE NEWS: DELUXE TRANSPORTATION—our high-waisted smock-coat of Anglo's airy looped wool, in luscious shades of banana yellow or Parma violet. It's an ideal shelter for cool-day sightseeing or for evenings aboard Grace Line's new SANTA PAULA. In 8 to 14 sizes. 215.00. Saks Fifth Avenue Coat Collections, Fifth Floor.

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THE CRUISE NEWS: RADIANT EVENINGS—wrapped in the small and splendid curve of our own Sophie's natural Russian sable. Her exclusive cape design begins its evening life in the luxurious dining room of Grace Line's new SANTA ROSA, goes on to later festivities. Saks Fifth Avenue Fur Salon, Fifth Floor.

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • SAN FRANCISCO • ST. LOUIS

THE CRUISE NEWS: ROMANCE ASHORE—moon-white strands of Onondaga rayon crepe are furled in a harem hem and tied high with brilliant velvet. Grace Line's new SANTA PAULA makes this romantic port of call for her first island evening. The dress in 8 to 16 sizes. 185.00. Saks Fifth Avenue Dress Collections, Fifth Floor.

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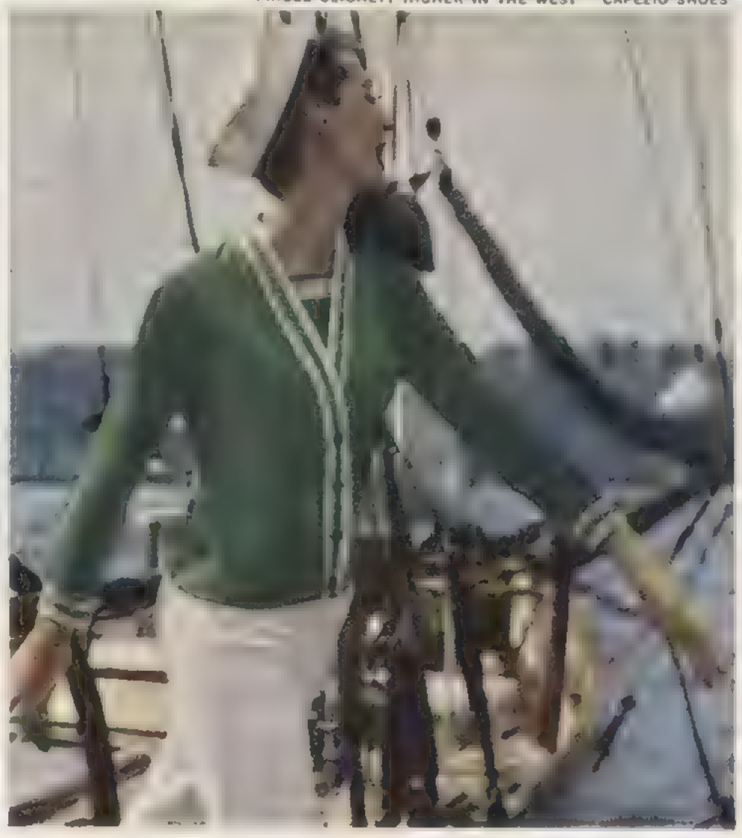

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parfum de Christian Dior
MADE IN FRANCE



SMARTEE'S BRILLIANT MARINA KNITS . . . Ship-shape, firm-weave cotton, with the new Seven Seas border. Top left: Cardigan-effect pullover, with solid-color inset, about $7.95. Top right: True jacket-styled cardigan, about $7.95. Below left: Sailor-placket set into the neckline of cardigan-effect pullover, about $5.95. All have jaunty three-quarter sleeves, come in blueberry, flamingo, black, heather grey or sea green with white. Small, medium, or large. Matching tapered pants, sizes 10 to 16, about $8.95. SMARTEE, 1407 Broadway, New York 18, N.Y. Fabric by SMARTKNIT.

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santa bait...

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in the hues that make the news...

full-fashioned and seamless—in stretch, too.

Christmas packaged, three pair to a box

with their own card, designed by Chuck Gruen.

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'COLLEZIONE LUMINOSA'...

a luxurious new collection of custom-formula make-up.

DISCOVER YOUR OWN GLOWING INDIVIDUALITY WITH THIS ROMANTIC ITALIAN-INSPIRED MAKE-UP. WEAR IT TO ILLUMINATE YOUR GREAT MOMENTS OF BEAUTY.



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VELLUTO, an Italian mist of moisture-giving, luminous color.

LUSTRE, remarkable radiating powder lights up your face.

SOLIDA, pressed powder in a slender, royal-crested case.

Princess *Marcella Borghese*



WONDERFUL CHRISTMAS PRESENTS IF YOU CAN BEAR GIVING THEM AWAY! Slim Contessas, brimming with the excitement of the absolutely new. From left to right, opulent gold-brocaded matelassé, about $15., vivid coral diagonal wool tweed and festive wool overprint, each about $18. Junior and Misses' sizes. Jack Winter of Milwaukee. New York Showroom, 1410 Broadway, N. Y.

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HANG FASHION ON HER CHRISTMAS TREE! This is the very first Christmas you can give her this exciting *new* accessory! Jewel-crafted treasure…in nineteen fashion motifs. With fabric Purse Case…and matching Pouch for *Skrip* cartridges. Pens from $10.00. Matching Fineline Pencils from $4.95. Holiday gift-boxed. Fashioned by SHEAFFER'S (PATENTS PENDING)

SEE "GIFT OF THE MAGI," ON SHEAFFER'S CHRISTMAS SHOWCASE—CBS-TV—DEC. 9

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HOW TO KEEP YOUR LOOKS ABOUT YOU . . .

New fashion, new beauty ideas, including: a massive dome-shaped ring, a necklace to be worn high, tulle hats for evening, a new softened coiffure, a newly rounded mouth, a touch of gold in evening make-up (pages 90-95).

HOW TO BE A WIZARD PRESENT-GIVER . . .

Vogue's list of wizard presents (pages 96-97, 158).
Jewels and accessories to give—$2 to $35 (pages 98-101).
Presents for the house (pages 141, 144-147).

VOGUE *idea Sheet*

News from NOVEMBER 15 VOGUE to incorporate in newspaper advertisements and displays.

12 DAY HOLIDAY ON A BOAT—THE CLOTHES TO TAKE . . .

Resort-going suits and dresses, dinner dresses, a coat, play and beach clothes—all with a next-summer outlook (pages 108-115)

CRYSTAL GREENS—NEWEST THING IN LINGERIE . . .

in shades ranging from mint to emerald (pages 124-127)

THE NEW SOUTHERN SHOE-SCAPE . . .

Eight new shoe-shapes, three new shades of shoe-brightness (rose geranium, orange, tabasco red) to wear south now (pages 130-131).

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VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS INC., GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES, 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN'S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:
$13.00 FOR 2 YEARS; $8.50 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$13.50 PER YEAR

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VOGUE, NOVEMBER 15, 1958, VOL. 132, NO. 9

Here are your "Vogue says" quotes to help you underline the importance of what is currently making news. in your newspaper advertisements. window displays, fashion shows . . . illustrated with fashions. beauty products, and Christmas presents from *your own* stocks.

"HOW TO KEEP YOUR LOOKS ABOUT YOU"

Vogue says: "New jewel idea—massive, dome-shaped ring"
Vogue says: "Chandelier earrings"
Vogue says: "Fluffy furs"
Vogue says: "Deep silk stoles"
Vogue says: "A newly rounded mouth"
Vogue says: "A bouffancy of fake hair"
Vogue says: "Pale-gold face powder—for night highlights"
Vogue says: "Evening stand-by—lipstick with a touch of gold"

"HOW TO BE A WIZARD PRESENT-GIVER"

Vogue says: "A whopper of a ring for Christmas"
Vogue says: "A shoestring boa—a wizard present"
Vogue says: "Scarab pillbox—a wizard present"
Vogue says: "Czarina necklace—a wizard present"
Vogue says: "Satin change purse—spectacle length"
Vogue says: "Empire pins for Empire dresses"
Vogue says: "A big fur muff—warm reception for hands"

"CHRISTMAS PRESENTS FOR THE HOUSE"

Vogue says: "For Christmas—give presents people live with"
Vogue says: "Canisters—subject to cachepot use"
Vogue says: "Foot-high goblet—for flowers"
Vogue says: "Ceramic cachepot—gleaming with chic"

"THE CLOTHES TO TAKE ON A WARM-WEATHER HOLIDAY"

Vogue says: "A high-key coat—pepper green"
Vogue says: "A wool boarding suit"
Vogue says: "Orange cardigan—for sun-deck life"
Vogue says: "Quick dry bathing suits"
Vogue says: "Knitted wool dress—one of the best travellers aboard"
Vogue says: "White crêpe dress—for black-tie dressing on shipboard"
Vogue says: "A green evening dress"

"CRYSTAL GREENS—IN LINGERIE"

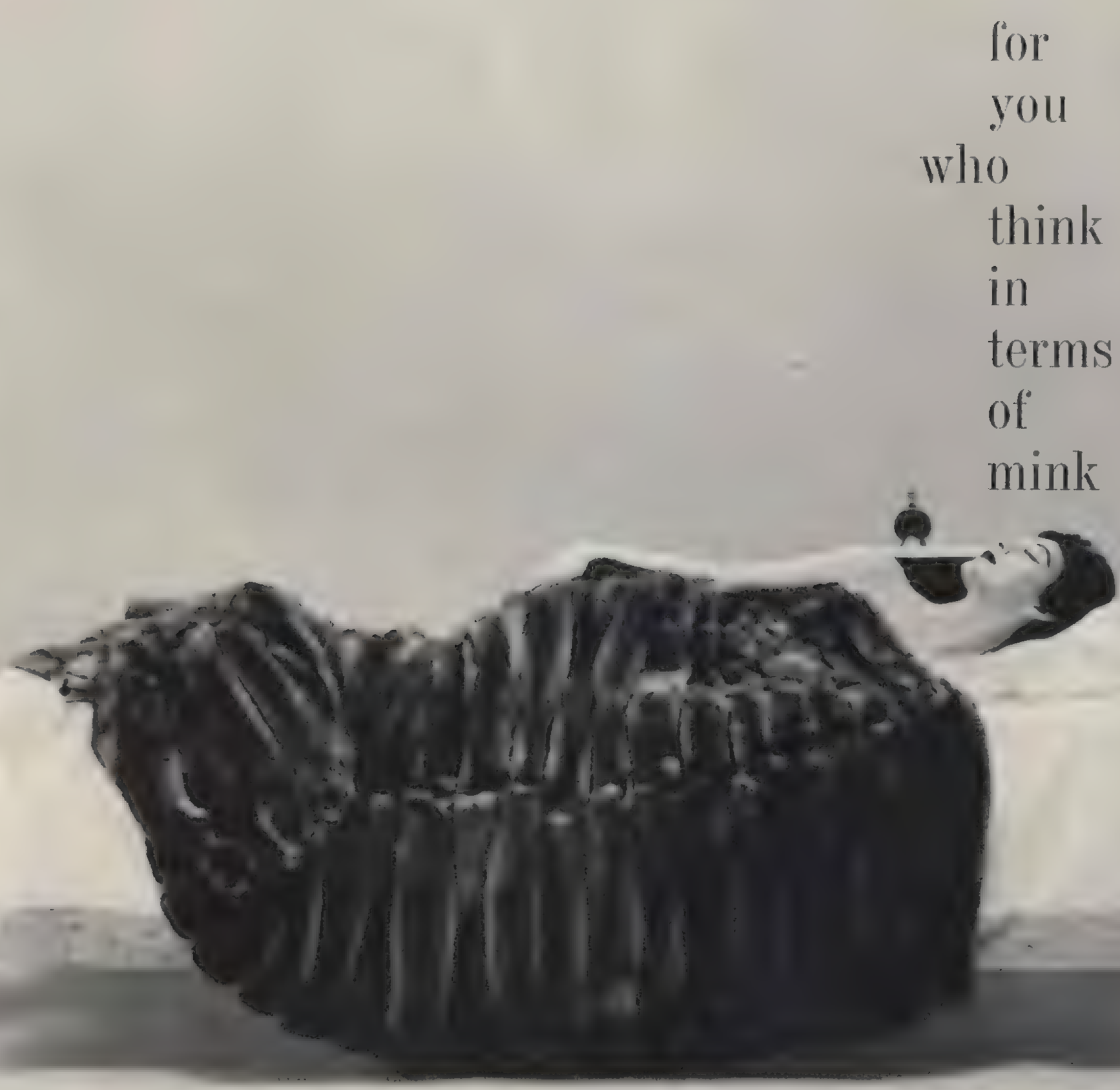
Vogue says: "Crystal green—newest thing lingerie can be"

"NEW SOUTHERN SHOE-SCAPE"

Vogue says: "Rose geranium—new shoe brightness"
Vogue says: "Orange—bright southern shoe shade"
Vogue says: "Bright red felt opera pump"
Vogue says: "Canvas boots with little wicked-witch heels"

YOUR RELEASE DATE: NOVEMBER 13

for
you
who
think
in
terms
of
mink



BLANKET FROM THE FABULOUS MINK COLLECTION OF RITTER

toujours moi
(ALWAYS ME)



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*Trademark Fouke Fur Co.

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Empire enchantment
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of supple, modern,
HAMMER BRAND black-dyed

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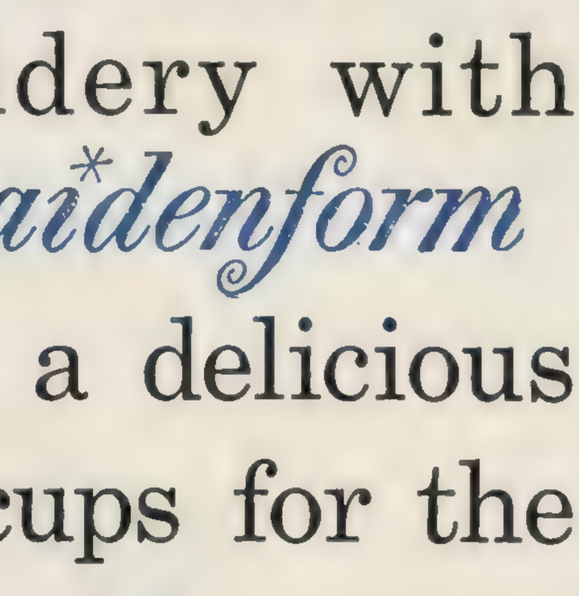
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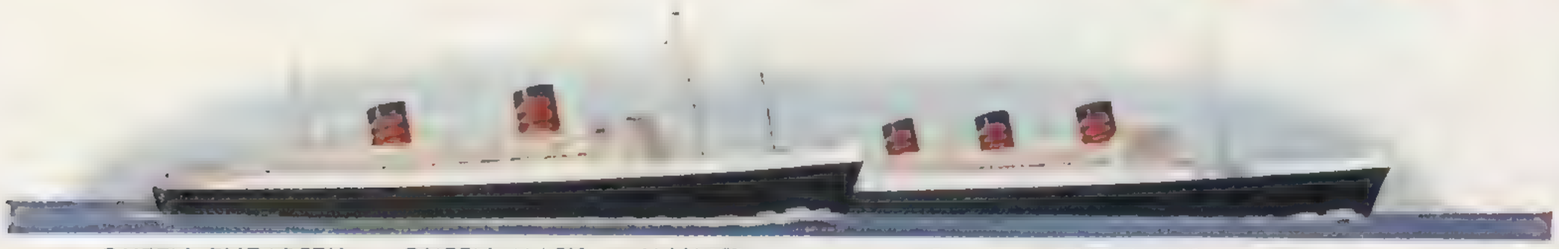
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The curse and the pearl

A STORY BY ELLEN FERBER

While I was still a small boy, really too young for it, I was cursed, and to say that I have moved past it is to say a chancy thing. Not that moving past a curse is never done; there've been some edged by, I suspect, by a sureness come from somewhere. Perhaps they were not listening whole, when it came; a curse must be full heard to work as it's meant to.

Mine I heard whole. It made of sureness a shining, hinting at itself in corners and poking out of the shadows of days, but staying always out of reach. The only sureness left was a dark bit; the hard certainty that a curse had been placed to beweave me the rest of my life.

At the time, I was much taken up with the unfairness of it. Children look for justice until they've learned the world. It seems to them a reasonable thing. Curses were for evil, and I found no evil in the recent days that was more than what was in the other children around me, all of a piece with their pretends and sassy ways. (The word evil I could not have defined at the time, but I had felt the breath of it.) By heart I knew the structure of a mortal sin, for sins, like all public buildings and institutions, have an architecture. What it takes for a mortal sin are: a grievous offense, sufficient reflection, and full consent of the will. In my mind then a mortal sin was rather like the Masonic Temple: they both had a broad foundation, a pudgy width of body, and a thin steeple which looked to be shorter than it set out to be. The grievous offense, the foundation, I could not deny; I had been born. But the body had nothing to do with me. I had not reflected at all, nor given consent; so there went the steeple. The fury in me, when I thought about this, was past pinning down with a word.

"You've been a heart-scald to me since the day you were born," were some of the words she used, my mother, while *she* was delivering the curse. Ah, she could speak what she felt! So clearly could I see what I had done to her heart, for scald I knew well, from the kettle in my grandmother's kitchen. And a heart rather than a finger . . . what agonies were these, with no cup of cool tea leaves to dip into, easing the pain, and how could you bandage a heart?

A heart-scald. Her porcelain face is clear saying it, that and many other words to lie in my stomach like rocks with sharp edges, for she was never a woman afraid of her own tongue nor saving in the use of it. There was a soaring way her voice went, ". . . for you I hope and pray no happiness, not a day, not a day of your life . . . " And there she left it that time.

I must have been a rare sight, lying there in the bed with the pineapple posts, lying stiff and polite to be cursed. It was shortly after we had moved away from my grandmother's house to live by ourselves that it happened. I had hated leaving my grandmother's; I keep the sense of loss of the big, gloomy rooms, the hollow-edged chime of the clock on the white marble mantel, the blue-and-white tiles telling a story all around the deep well that held tidy fires in winter and the pleated paper fan and the jar of plume grass in summer, the wide kitchen with the coffin ice chest and the pine box filled with butter-curlers on the long, grainy table, the ice-chipper with the handle like a woman's head.

Mistakenly, perhaps, I thought that the curse would not have happened had my aunts been there, Cacky with her hair holding all of her life within it, hair that was a cobweb to feel and a flame to see, burning above the meagreness of her, and Moira, so scornful of girls who worked; Moira had interests, she told me, buttoning pale gloves into elegant

(*Continued on page 64*)





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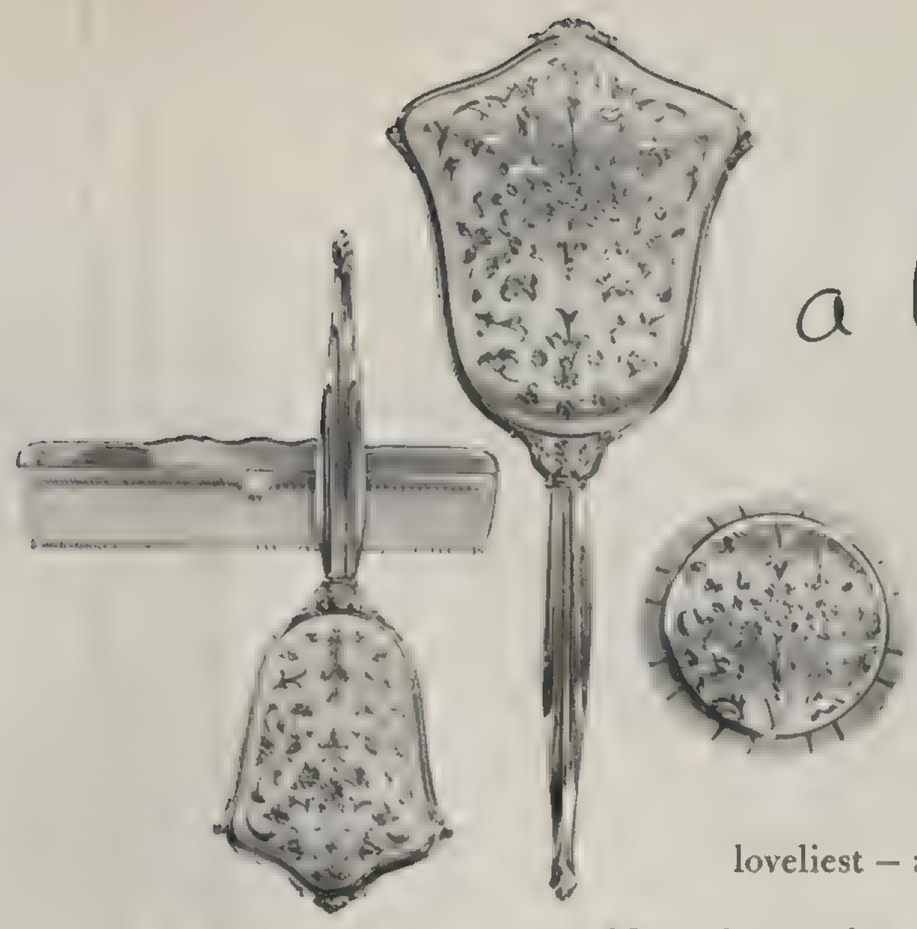
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"Contessa" (on her wrist) tiny watch in an elegant wear-with-everything golden tone mesh bracelet. **15.95**

"Automatic" (on his wrist) self-wind, 30 hour reserve. Shock, water resistant, anti-magnetic. Golden color, alligator band. **16.95**

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"Riviera" scalloped case with matching suede band in red, black, blue or in golden tone with black band. **10.95**

"Viscountess" gold plated identification bracelet watch with engraveable plaque. **17.95**

"Big Time" necklace watch on 24" golden tone chain 2" dial. Golden tone, black, blue, brown. **8.95**

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GERMANTOWN, George Allen
GRAND RAPIDS, Paul Steketee & Sons
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INDIANAPOLIS, H. P. Wassan
KNOXVILLE, Miller's, Inc.
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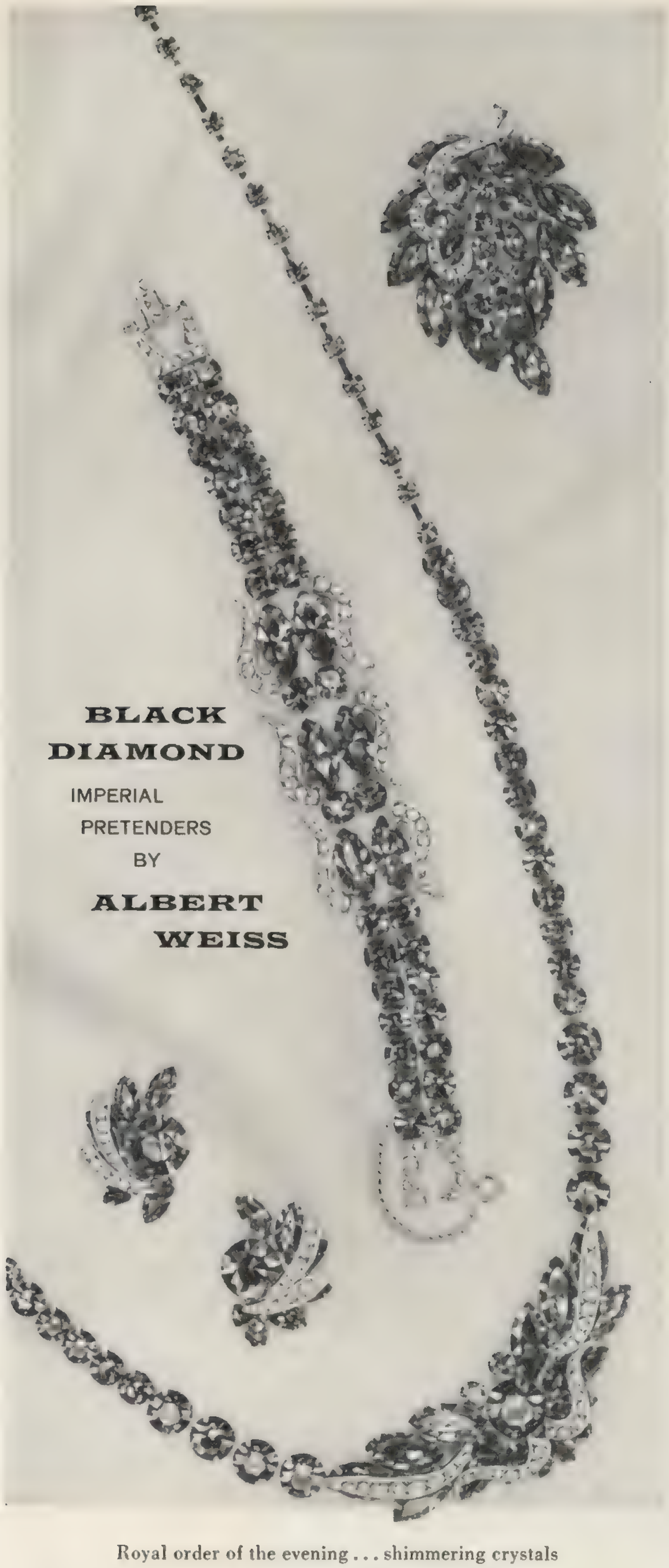


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THE CURSE AND THE PEARL

(*Continued from page 51*)

wrinkles about her wrists, settling furs about her shoulders as though they were alive, looking disdainfully at her beautiful face in the gilt mirror. It could not have happened, I thought, had my grandmother been there, smuggling me sweets and glancing slyly at the ceiling, saying, ". . . will you hear that, now . . ." as I spun her a tale, while old Meg eternally filled the kettle and chewed her pale gums and claimed for the Irish, against all evidence, the credit for scones at teatime.

About the time of the move. I was a round and solid boy, bigger than most of my age. I had a suit of heavy brown tweed with rounded edges to the high lapels and four buttons down the front. There was a belt around the back of it, and scattered like ragged confetti were little tufts of red and green and blue, which pulled out in my fingers after a first balky resistance in short threads of such vivid colour that I puzzled over the suit's look of being brown.

My mother was beautiful. Her eyes had a dusty look, and the lashes sprayed out straight; the pale-grey irises were narrow rims about the big black dots in the centre. Sometimes I could see myself in those dots. and this used to comfort me. Her palms were small and her fingers long, with little curves at the sides of the knuckles just breaking the straight line from the tendons in the backs of her hands. Her touch was sudden and hard, and her fingers could sting like a wet towel. Tenderness was not in her; if it was what she was looking for, then I was just another thing that got in the way of her search.

The day I want to tell of, the day of the curse, was my birthday. I was ten. My birthdays always drove her hard; they must have been like fingers shaking in her face. I was pleased because we were going to my grandmother's for the celebration dinner and the cake. We had not been back since we had moved away, suddenly, after a soft-voiced difference of opinion had grown to a hissing between the teeth, and the tears shed all over the house had watered the bitterness in it until it was a vine grasping my throat and tying my arms and legs to disaster. How my grandmother won my mother's consent to the birthday dinner I can't guess, but she was a strong woman and very taken with me, her having only the daughters.

I was ready early, dressed in the brown suit and new shoes. The skin of my face made itself known to me by the scrubbing it had taken from the soapy cloth and the love and hate all mixed up in my mother's hands. I was wearing the pearl stickpin which was my birthday gift from my grandmother; she had sent it by messenger early on the birthday morning, knowing, I suppose, that you could count on my mother when her shadow fell on the latch and not before. I had been eating my oatmeal and missed the sight of the messenger at the door, but my mother, watching me open the box, had told me of the cap he wore with letters on it. and that he had come on a bicycle. It was a pain to me to miss such a thing. sent just to bring a little box to me, but the stickpin made up for it.

I had coveted the pin. which had been my grandfather's. since first I was told that one day it would be mine. So when I pushed back the cotton and saw it there in the box, its brave point with the curve and the swing. the hilt of the tiny sword carved around the great pearl in the centre, I was pins and needles with joy and responsibility.

So many times I had seen it lying flat on my grandmother's palm as she told me of how it had gleamed in my grandfather's tie on the day she first met him, "on the lawns," she always said, "on the lawns near Trinity." I could see it, too, shining goldenly on the silk under the neat whiskers as he bowed and frowned politely. grandly; behind him were the battlements and towers of a building studded all over with statues of the Holy Ghost, the Father, and the Son. I had never seen a statue of the Holy Ghost, nor yet, but that was not likely to get in my way when I was viewing a thing.

Now it was mine. and on the birthday afternoon, waiting for my mother on the top step of the porch, I wore the stickpin in my tie as though it weighed more than I.

Veronica came around the corner as I sat there being careful to sit away from the flecking bat-

(*Continued on page 66*)

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those years
right out of
your hair!





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THE CURSE AND THE PEARL

(*Continued from page 64*)

tleship-grey paint of the rail. She was a little peeled stick of a girl with an underlip that spoke for itself in the way it sat above her thrusty little chin. She looked me over and saw that I was waiting for an occasion to begin, always a hard thing; I told her about the birthday. We played a round or two of Paper-Scissors-Rock and Which Hand Holds the Pebble, but my heart wasn't in it.

Then, just as I was thinking that she was, indeed, not a noticing person, her shiny prune-juice eyes sparkened to the pin. She doubted at first that it was real, but I told her about Trinity. Next, she must see it close up; in her hand was all would do, or pinned to the front of herself. I dug in my heels, knowing my mother's feelings about letting others handle my toys or treasures, but Veronica said, "Just for a minute." She was a girl and had a father; I knew little of either and felt less than each. She could run faster than I; she knew how to tap trees for syrup; she had made the nine First Fridays and was guaranteed a happy death. In no time at all the pin was on the skinny front of her blue cotton dress; her hair swung down as she ducked her chin to see it, and her hair had taken gold from the pin.

The front door fell to with a whine and a slap, and the knowledge of my mother on the porch behind me brought a pressure to the top of my head. My throat was an ache from my teeth to the great hole falling away in my middle, and my fingers were no part of me, strange scrabbling things fumbling at the pin.

Veronica's hair flew back like a flag as she looked up the steps at my mother. I had thought she feared nothing, but something she saw stiffened her tight and set her hands moving like wires, trying to help with the pin and getting in the way.

One of us unclasped it; down it fell, tapping the steps, to the ground; both of us stepped, reached, one of us stumbled and trod upon it. Oh, the crunch of its bones! That was the sound of all terror, the sound of the end of the world.

I was stooping and Veronica was running away.

"Go into the house," said my mother.

Back in my room, "Take off those clothes and get into bed," she said. She stood in the doorway in a dark blue suit with braid on it; her long, narrow shoes had a clean dull light in their toes; her hat was straw with a flat bow on one side; her eyes were the colour of hate.

"The pin," she said, "like everything else you've ever laid eyes or hands upon. It should by rights have been mine; Papa always meant it to be mine."

It was then she delivered the curse.

After that, "*There's* your birthday," she said and went out and shut the door with that feel she had for the right kind of sound. Hearing it now, after all these years, how splendid her speech was to the slant of the words and the pulling of breath; it could not have been only I knew how exactly her voice was pitched to her living.

After a long time, when it grew dark, I felt how the emptiness in me was hunger and no longer the hole that had opened up in me when my mother came out to the porch. I tried not to think of the dinner at my grandmother's house, but over and over I counted the possible layers in the cake. In the time in between I had wept until the pillow was past turning over for dry spots, and then I looked hard at all that had happened and I vowed that never again would I cry because of my mother and that I have kept to.

In the morning I got up and went to school and the day was as always, but later I looked down the walk and the grass all around it, thinking maybe I'd find the pearl from the pin. I looked all the time we lived in that house, but I never found it.

Then, yesterday, I went to buy a ring for my Tess. The shop was the one I pass every day, and I've had many nods with the owner; he gave me a smile, but serious, when I told him what I was wanting. There was a young couple there, looking at the trays of rings; the girl was pink in the face with her smiles, and I knew they must have an errand like mine, the choosing of a ring to say that a girl is bespoken. It came to me that perhaps I should have brought Tess along to help

(*Continued on page 75*)

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Mobile: The Vanity
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Prichard: Kay's
Selma: Meyer's Shoe Co.
Tuscaloosa: Louis Wisel's

ARIZONA
Douglas: Given Bros.
Globe: Given Bros.
Phoenix: Given Bros.
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ARKANSAS
El Dorado: El Dorado House
Fayetteville: Boston Store
Fort Smith: Boston Store
Jonesboro: Wahl's Slipper Shop
Little Rock: Pfeiffer Bros.
Pine Bluff: Eisenkramer's
Texarkana: Dillard's

CALIFORNIA
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Concord: Kahn's Dept. Store
Fresno: Cooper's Dept. Store
Fresno: Peters Bros.
Fresno: Neil White Shoe Store
Highland Park: Iver's
Los Angeles: Mandel's*
Madera: W. A. Brammer Co.
Modesto: Dunlap's Dept. Store
Modesto: Mosier-Davenport
North Hollywood: Johnston's Shoes
Oakland: Kahn's Dept. Store
Oakland: Peters Bros.
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Palo Alto: The Emporium
Porterville: Cassidy's Shoes
Riverside: Harold's Shoe Store
San Bernardino: Caulter's
San Diego: Walker-Scott Co.
San Francisco: City of Paris
San Francisco: The Emporium*
San Jose: The Emporium
Santa Maria: Sima's Smart Shoes
Santa Rosa: Rosenberg's
Stockton: Katten & Morengo
Tulare: Cassidy's Shoes
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CONNECTICUT
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Bristol: Muzzy's Dept. Store
East Bridgeport: Skydell's
Hartford: G. Fox & Co.
Meriden: Manning Conwell's
Meriden: Styletex Shoe Salon
Middletown: Smith Shoes
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Daytona Beach: Lee's Shoe Store
Hollywood: Hollywood Shoe Store
Ft. Lauderdale: Lauderdale Shoe Store
Ft. Pierce: Davidson's Shoe Store
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Moultrie: Schreiber's
Newnan: Brunner's
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Thomasville: Neel Bros.
Waycross: Schreiber's Bootery
West Point: Cohen's

IDAHO
Idaho Falls: C. C. Anderson

ILLINOIS
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Skokie: Jay Shoes
Springfield: The Bootery
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INDIANA
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Gary: Sax Fine Footwear
Hammond: Sax Fine Footwear
Indianapolis: Wm. H. Block Co.
La Porte: Joseph Shoe Salon
Michigan City: Rowley's Shoes
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South Bend: Milady's
Vincennes: Johnson's Booterie

IOWA
Ames: Emerhoff's Footwear
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Fort Dodge: Welch Shoes
Keokuk: Clancy's Shoes
Marshalltown: Nichols & Green
Mason City: Stevenson's
Sioux City: H & H Shoe Store
Spencer: Redmond Shoe Store
Storm Lake: Lucia's Shoes

KANSAS
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Garden City: Nu-Style Shoe Store
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Pittsburg: Ramsey's
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Salina: Seitz Shoe Co.
Topeka: Robinson's

KENTUCKY
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Henderson: Simon's Store
Hopkinsville: Arnold's Shoe Salon
Lexington: Brown's Booterie
Louisville: Brown's Booterie
Louisville: Morton's
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New Iberia: Abdalla's
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MAINE
Augusta: D. W. Adams Co.
Bangor: Standard Shoe Store
Biddeford: Boston Shoe Store
Brunswick: W. F. Center Co.
Lewiston: Boston Shoe Store
Matawaska: Morrell's Shoes
Portland: Boston Shoe Store
Portland: Porteous, Mitchell & Braun
Presque Isle: Thibodeau's
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Waterville: Stern's Dept. Store

MARYLAND
Baltimore: N. Hess Sons*
Cumberland: Peskin's
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MASSACHUSETTS
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Boston: R. H. Stearns Co.*
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Lowell: McQuade's
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Newton: Barron's of West Newton
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Palmer: Mathiew's Shoes
Pittsfield: Texstyle Dept. Store
Plymouth: D. W. Besse
Southbridge: Mathiew's Shoes
Springfield: Manning Armstrong
Springfield: Albert Steiger Co.
Taunton: John Bright Shoe Store
Wellesley: Talcoff's
Westfield: Ed Moriarty's Shoe Store
Woburn: Bond Shoes

MICHIGAN
Ann Arbor: Willard's Footwear
Battle Creek: L. W. Robinson
Bay City: Knepp's
Dearborn: King's Boot Shop
Detroit: Demery's
Detroit: Winkleman Bros.
Escanaba: Robert's Shoes
Flint: Smith-Bridgman Co.
Grand Rapids: Herpolsheimer's
Jackson: Fields
Kalamazoo: Michael J. Leo Co.
Lansing: J. W. Knapp Co.
Mt. Pleasant: Lloyd's Footwear
Owosso: D. M. Christian Co.
Petoskey: Russell's Shoe Store
Pontiac: Waites
Port Huron: Peter Johnson Co.
Royal Oak: King's Boot Shop
Saginaw: Wiechmann's
Traverse City: Golden Friedrich's

MINNESOTA
Hibbing: Feldman's Dept. Store
International Falls: Ketola's Dept. Store
Knollwood: Power's Dry Goods
Mankato: Wood & Sterling
Minneapolis: Power's Dry Goods
Rochester: The Shoe Mart
Virginia: Ketola's Dept. Store

MISSISSIPPI
Biloxi: W. V. Joyce
Columbia: Poole's
Columbus: Ruth Shops
Greenville: Nelms & Blum
Greenwood: Goldberg's
Hattiesburg: Toxey's
Jackson: Lady La Roy
Laurel: H. B. Williams Shoes
McComb: Hollywood Shop
Meridian: Vanity Boot Shop
Tupelo: Re-Nals Ladies Shop
Vicksburg: Frank's Boot Shop

MISSOURI
Cape Girardeau: Zwick's Shoe Store
Columbia: Miller Shoe Co.
Jefferson City: Schell & Ward
Joplin: Boyington Shoes
Kansas City: Robinson's
Moberly: Waller's Boot Shop
Raytown: Robinson's*
St. Joseph: Townsend & Wall
St. Louis: Famous Barr Co.*
Sedalia: John's Shoes
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Butte: Gamer's Shoe Store
Great Falls: The Paris
Helena: Gamer's Shoe Store
Missoula: Missoula Mercantile Co.

NEBRASKA
Grand Island: Kernan Shoe Co.
Hastings: Kernan Shoe Co.
Lincoln: Gold & Co.
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NEW HAMPSHIRE
Concord: Brown's Shoe Store
Dover: Carberry Shoes
Keene: Footwear Center
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NEW JERSEY
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Albuquerque: Given Bros.
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Buffalo: The Wm. Hengerer Co.
Geneva: Conniff's Shoe Store
Gloversville: Martin & Naylor
Hornell: Cameo Shop
Lockport: Diane Shoes
New Rochelle: French Boot Shop
Niagara Falls: Diane-Niagara
Olean: Siegel's Shoes
Rochester: B. Forman Co.
Schenectady: Avery Shoes
Syracuse: The Addis Co.
Syracuse: Park-Brannock Shoe Co..

NORTH CAROLINA
Ahoskie: Fashion Shoe Store
Asheville: Bon Marche*
Burlington: Goldman's
Charlotte: Belk's Shoe Store
Concord: Lowry's
Elizabeth City: Russell-Holmes
Fayetteville: Miss Vogue
Forest City: Young's Shoe Store
Greensboro: Prago-Guyes
Hendersonville: Holly-Swofford
High Point: Gilbert's
Jacksonville: The Bootery
Laurinburg: McNair Dept. Store
Lenoir: The Gold Shop
Lexington: Seaford's
Marion: Young's Shoe Store
Morgantown: Katz Dept. Store
New Bern: The Bootery
Raleigh: Adler's*
Salisbury: Phil's Family Shoe Store
Wilson: Flower's Shoe Store
Wilmington: Cinderella Booterie
Winston Salem: Belcher's
Winston Salem: Davis'

NORTH DAKOTA
Fargo: Hall Allen Shoe Co.

OHIO
Akron: M. O'Neil Co.
Alliance: M. O'Neil Co.
Canton: M. O'Neill Co.
Cincinnati: John Shillito
Cleveland: May Co.
Columbus: Russell's Shoe Store
Cuyahoga Falls: M. O'Neil Co.
Dayton: The Rike-Kumler Co.
Lorain: M. O'Neil Co.
Mansfield: M. O'Neil Co.
Massilon: M. O'Neil Co.
Middletown: J. B. Roderer Shoes
Springfield: Brown's Booterie
Steubenville: Major's Shoe Store
Tiffin: Kuebler-Berger
Toledo: Russell's
Warren: Strouss-Hirschberg
Youngstown: Lustig's*

OKLAHOMA
Elk City: The Booterie
Oklahoma City: J. A. Brown Co.
Tulsa: Brown Dunkin Co.

OREGON
Coos Bay: The Hub
Eugene: Bon Marche
Portland: Olds & King

PENNSYLVANIA
Ambridge: Davidson Dept. Store
Bristol: Popkin's*
Chester: Rodgers
East Liberty: Sherman Boot Shop
Easton: Seigal's
Indiana: Ash Shoe Co.
Johnstown: Kline's
Lancaster: Shaub's Shoe Store
Levittown: Yard's
McKeesport: Cox's
Meadville: Ash Shoe Co.
New Castle: Miller's Shoe Store
New Kensington: Miller's Shoes
Oil City: Brody's
Philadelphia: Strawbridge & Clothier
Philadelphia: Dalsimer Shoes
Philadelphia: Harmony Footwear
Pittsburgh: Kaufmann's
St. Marys: Ash Shoe Co.
Scranton: Lewis & Reilly
Sharon: Reyer's Shoe Store
Upper Darby: Helen Caro
Vandergrift: Ash Shoe Co.
Washington: Major's Shoe Store
Wilkes-Barre: Walter's Shoe Store

RHODE ISLAND
Cranston: Park Shoe Store
East Greenwich: Caluori's
Newport: Herman Mines
Providence: The Shepard Co.
Warwick: Park Shoe Store
Woonsocket: Lamson & Hubbard

SOUTH CAROLINA
Charleston: Globe Shoe Store
Columbia: Henry Averill Shoes
Columbia: Tapp's
Florence: Samra's
Greenville: Ivey's of Greenville
Greenwood: Bowling Bootery
Laurens: The Bootery
Newberry: Anderson's
Rock Hill: Craft Shoe Store
Spartanburg: Wright-Scruggs
Walterboro: Novits Shoe Store

TENNESSEE
Chattanooga: Miller Bros.
Columbia: Cooper's
Dyersburg: Schlesinger's
Elizabethton: Wallace's
Jackson: Wahl's Slipper Shop
Johnson City: Wallace's
Kingsport: Wallace's
Memphis: Goldsmith's
Nashville: Cain Sloan & Co.

TEXAS
Beaumont: Scuddy's Shoe Store
Brownwood: Knobler's
Carthage: The Shoe Box
Corsicana: Big 4 Shoe Store
Corpus Christie: Bill's Shoe Box
Dallas: A. Harris & Co.*
El Paso: Given Bros.*
Ft. Worth: Fair Boot Shop
Grand Prairie: Watson Bros.
Houston: Craig's Gulfgate
Houston: Craig's Village
Killeen: Shoe Mart
Laredo: El Sol Del Oriente
Odessa: Given Bros.
San Antonio: Chism's Shoes
Tyler: Mayer & Schmidt
Wichita Falls: Wood's Shoes

UTAH
Ogden: Bon Marche

VERMONT
Burlington: Abernathy's Dept. Store
Rutland: Ross Huntress

VIRGINIA
Arlington: Joseph De Young
Arlington: S. Kann Sons Co.
Charlottesville: H & M Shoes
Charlottesville: Miller & Rhoads
Danville: Marion Sportswear
Franklin: Russell-Holmes
Lynchburg: The Millner Co.
Lynchburg: Thompson's
Martinsville: Norman's Shoes
Newport News: Nachman's
Norfolk: Russell-Holmes
Petersburg: Standard-James
Portsmouth: Central Shoe Store
Richmond: Miller & Rhoads
Richmond: Russell-Holmes
Roanoke: Miller & Rhoads
Roanoke: Sidney's Shoe Salon
Staunton: Snyder's Jewel Box
Suffolk: Russell-Holmes
Virginia Beach: Russell-Holmes
Winchester: Lovett's

WASHINGTON
Bellingham: Bon Marche
Bremerton: Christensen's for Shoes
Everett: Bon Marche
Everett: Miller's Dept. Store
Mt. Vernon: Miller's Dept. Store
Seattle: Bon Marche
Seattle: Christensen's for Shoes
Seattle: Nordstrom's
Spokane: Bon Marche
Tacoma: Bon Marche
Yakima: Bon Marche

WEST VIRGINIA
Beckley: H & M Shoes
Bluefield: H & M Shoes
Charleston: Diamond Dept. Store
Princeton: H & M Shoes
Welch: H & M Shoes

WISCONSIN
Appleton: Jack Stewart Shoe Store
Beloit: E. L. Chester
Green Bay: Jaxon's Shoes
LaCrosse: E. R. Barron Co.
Madison: H. S. Manchester
Milwaukee: Stuart's
Oshkosh: Newman's
Racine: Eitel's

*All stores

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THE CURSE AND THE PEARL

(*Continued from page 66*)

with the choice, but I wanted to go to her with the ring in a box, with cotton around it; I wanted to give it into her hand and watch her face as she opened it. Isn't that the way it should go?

Three trays were spread out on the counter, all black to bolster the sparkle. Lovely things, they were, but hard; their light was always escaping, there was no sure heart to look into and pause, the brilliance aimed at you and sped away before you could catch it. Then down underneath the glass, inside the case, I saw the pearl. Set simple and straight it was, in the gold circle. You could look deep into its shine until you moved it of your own accord and say yourself where the glow should be next. I looked into it and that's when I remembered the day of the curse, the birthday, and Veronica.

I bought that one.

Last night, when I handed her the box and she pushed back the cotton and looked at the ring, I felt this thing happen: the sureness came back that I had thought gone for good. It came not as something to touch and hold but as a feeling in my feet; they full touched the ground beneath them. I had a knowing that in the place I stood there was no air; there was me; the air that had been there was definitely dislodged. Any words I spoke I would speak because of my own mind and tendencies, and not because they were safe things to say, the better not to stir up trouble.

It was a good thing I thought these things before Tess looked up from the ring and at me, for what she had to say came as a surprise. It developed, then and there, that this was not what she'd been having in mind. She had in mind a sparkler, and her sparkler was to be bigger than the finger-swag her best friend, Mary Margaret, was wearing since she fixed it up with her young man. Not much bigger, maybe, Tess said, but I saw at once that she'd hoped to do Mary Margaret one in the eye with the ring I was to give her.

"The man will take it back, won't he?" she said, my Lady Tess, not hearing at all what I was trying to say, that a ring was to say a bespeaking and not to do folks one in the eye. "There was nothing said about no exchanges, was there?" she said.

Especially, I told her, when the folks are those you hug and squeal over and want to have stand up for you, making out that this is a loving friendship that will last till the end of time. And this she heard nothing of, either.

I looked at the soft mouth of her, the same that had been saying, gentle I am, and new and sweet, and here for you to kiss; but that was since I had declared myself, and now I saw that the softness had stiffened up like a pudding that had set. I remembered that the shape of the mouth had said, before my declaring, gentle and sweet and new I am, and wouldn't you like to kiss me, but you can't; not until. Declare its wares, it had, since first I saw it; but also it had set its price.

When I had the ring back in its box and in my pocket, I told her flat, but not angry, that this was the ring my bride would wear, whoever she was or would be. The strange thing was that the mouth had a shape I still would have fancied a kiss from, and if the sureness hadn't returned to me when it did, I would have been a lost man, especially when she gave me the tears. You might say that sureness coming when it did was the luckiest thing that could happen.

The pearl I'm keeping in a safe place. I'll find the right finger for it, the one that goes with the ears to hear when I tell of the day of the curse. I'm in no need to hurry; the sureness stays with me now. To say I've finally moved past the curse is, I know, to say a chancy thing; but there's meaning somewhere in the way of it.

EDITOR'S NOTE: Ellen Ferber, who lives at Chevy Chase, Maryland, with her husband, a Washington lawyer, and two daughters, in a big old house, has written two novels, one a 1956 paperback original, and the other, *Gingerbread Man*, which Doubleday published last June. There are three especially interesting facts about her career: she published her first poem when she was ten; she trained as a nurse; and she has worked a great deal with emotionally disturbed children of high intelligence.

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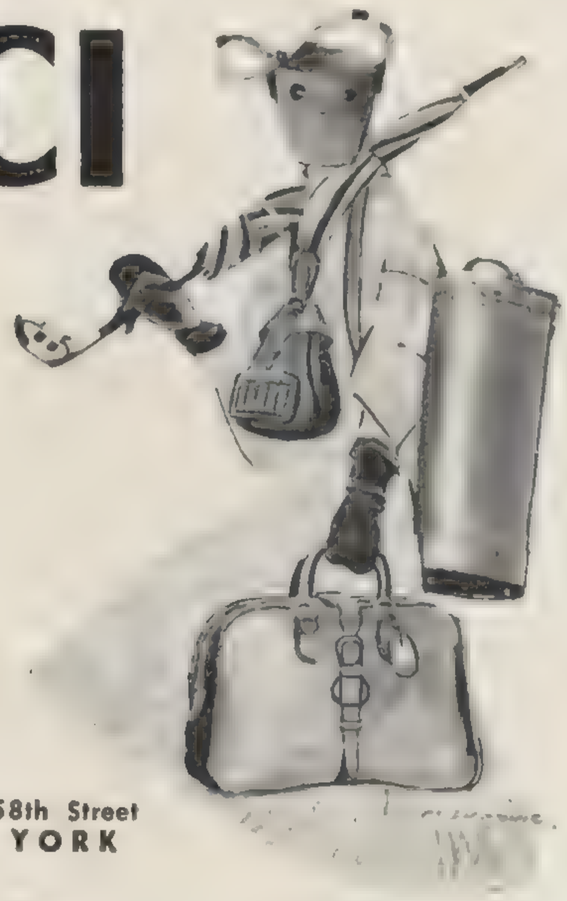
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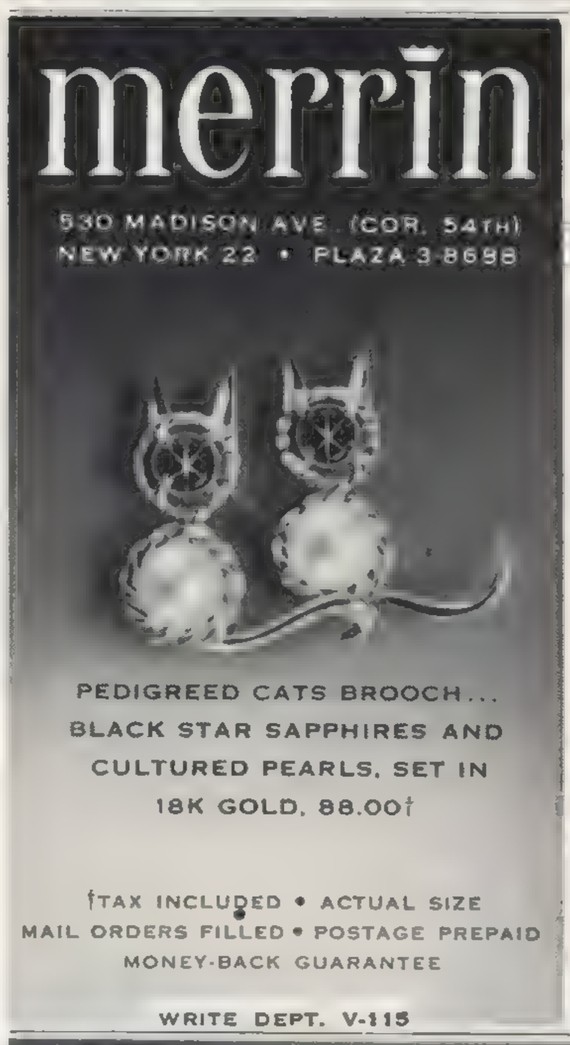
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1. *Softly pretty bed jacket* in a chiffon-lined, wicker-weave wool. Woven around the neckline: satin ribbons that snap at front. In pink, blue, or white. $29.95. Kergés, 576 Madison Ave., N. Y. 22.
2. *Hooded country coat,* in grey Dynel with a black and beige tiger-print lining. Sizes 10 to 18. By White Stag (Borg fabric). $100 at the French Boot Shop, 541 Main St., New Rochelle, New York.
3. *Slim shirt dress.* A winter classic with a new look, this beige wool-knit dress has short sleeves, a self-belt. Sizes 8 to 16. $25, at Barra, 445 Park Avenue, New York 22, N. Y.
4. *Evening roses* on a wool challis dress with a high-or-waist-level sash. In black on red, turquoise on black, red on red, or black on olive. Sizes 6 to 14. $36 ppd. Robert Leader, 146 E. 54th St., N. Y. 22.
5. *The bulk of a sweater wardrobe* could be in this long-sleeved mohair-and-wool pull-over. In sapphire, black, cranberry, or beige. S, M, L. $15.50 ppd. E. Lorence, 667 Lexington Ave., New York 22.
6. *Stealing the night,* a double-tiered circle of natural white Canadian fox tails. $39.50 including tax ppd. Harold J. Rubin, 52 East 56th Street, New York 22.

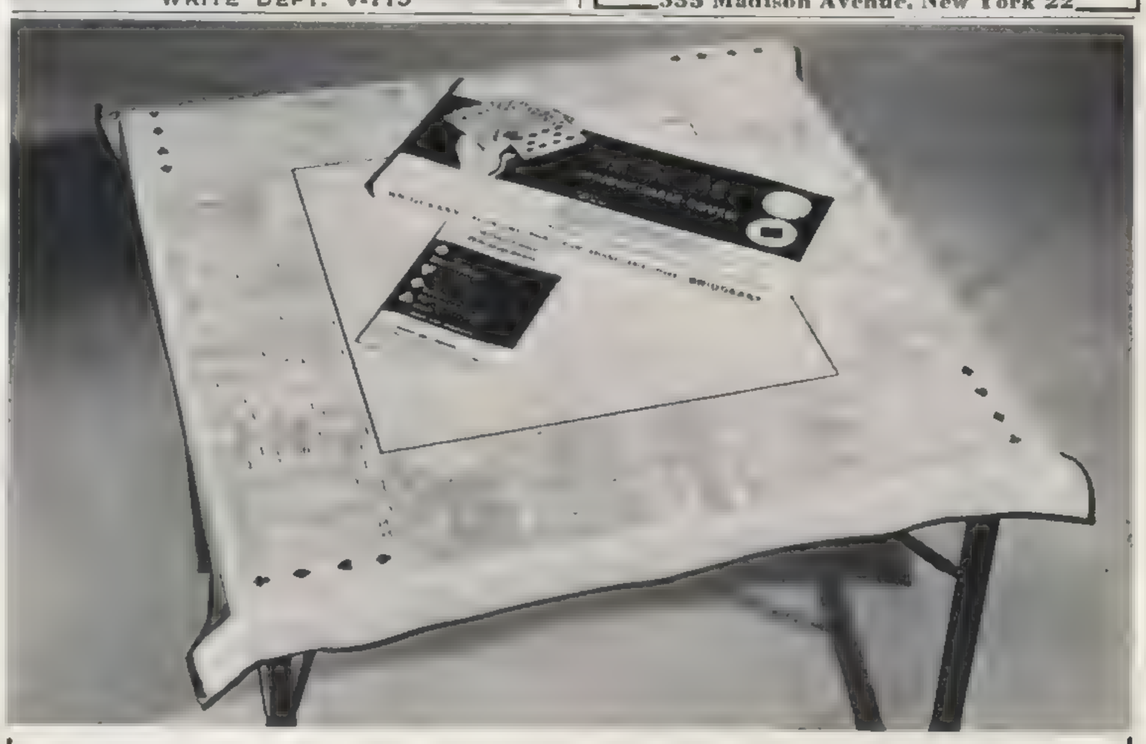


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1





2



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6

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7

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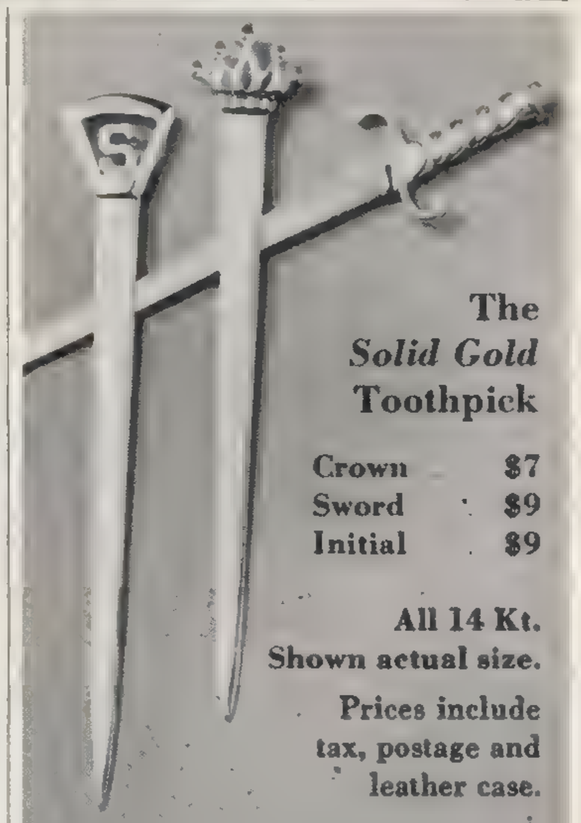
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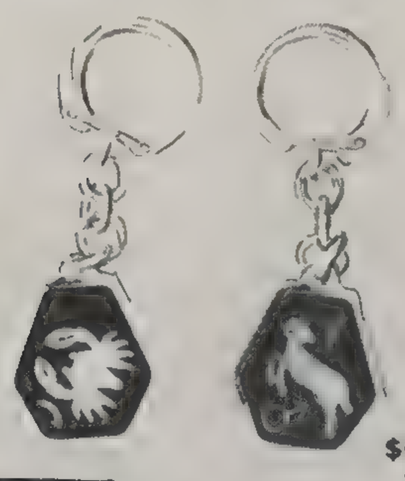
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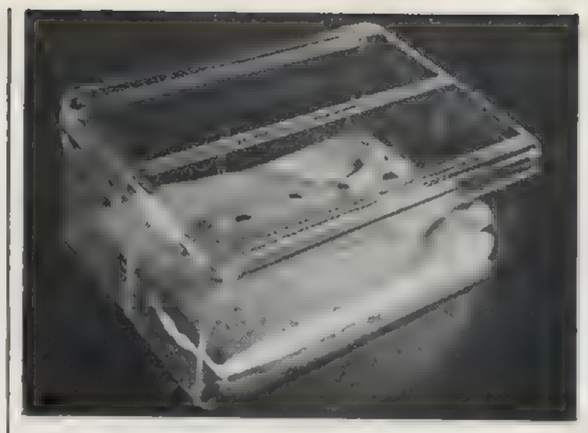


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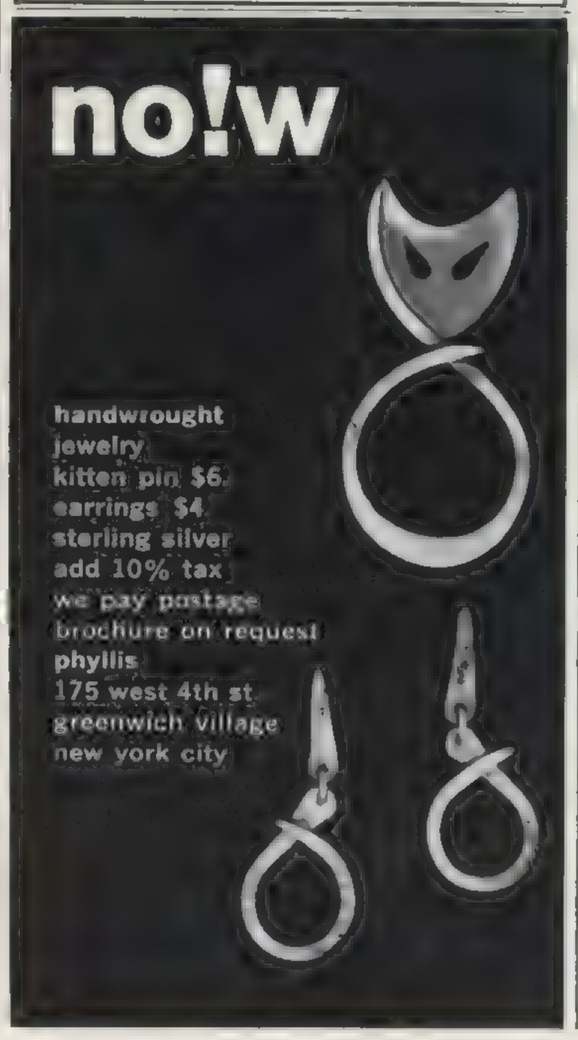
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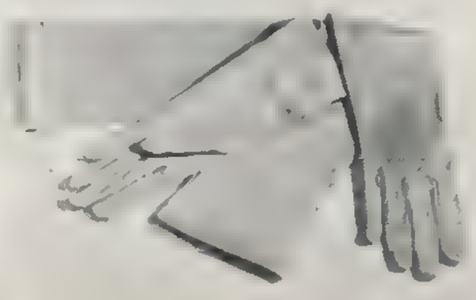
Ber-Tals Dept. G-2, 1253 S. Halsted, Chicago 7



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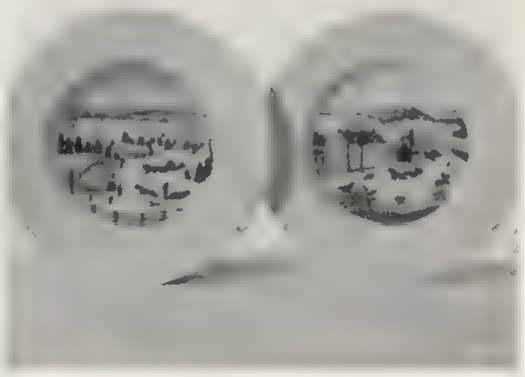
1. *Ringing in the new.* An outsized cultured pearl in a simple prong setting is the centre of attraction on this 14-carat gold ring. Also in white gold. $45 ppd., inc. tax. Gotham Gifts, 15 W. 47th St., New York 36.

2. *Gloves to give.* Made in France, of Helanca nylon yarn, these 12-button gloves should hold their own through big and little evenings. In champagne, white, black, rose, red, blue, green, or gold. By American Astral. $6 at Pollyanna Town and Country, 55 E. Randolph St., Chicago 1, Ill.

SHOP



3



3. *Christmas Eve with the family* could involve these translucent china plates featuring reproductions of Grandma Moses paintings. Here, "Christmas Trees" and "The Checkered House." 10" diameter. $3.20 each; $11.95 for 4. All ppd. Elizabeth McCaffrey, Dept. V-15. Northport, N. Y.

4. *Fragrance checkup.* Claire McCardell's crispy young White Sash perfume and cologne comes in a blue and white box, graph-paper checked. ½ oz. perfume, $12.50; 2-oz. cologne, $3.50. Prices plus tax. At Lord & Taylor, 424 Fifth Avenue, New York 16.



4

5. *Charming setting* for a dinner party: these organdie place mats and napkins, hand-appliquéd with linen leaves. In white, pink, grey, ecru. $95 for 8 mats and napkins; $110 for mats, napkins, and runner. Both ppd. Grande Maison de Blanc, Suite 300, 745 5th Ave., N. Y. 22.

6. *Flower accommodations.* A good place for any kind of plant life, this 6″-high wire basket is a copy of an old French one. In antiqued green. $13.50. Flowers & Flowers, Inc., 1090 3rd Ave., New York 21.

5



6



HOUND

...Christmas questing

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7. *Rose that never withers.* An Italian china tuberose with cream-white flowers, pale-green leaves. 9½″ high. $16. Gunther Jaeckel, 10 E. 57th St., New York 22, New York.

8. *Four for the coffee break.* A pleasantly-priced coffee set of white Alsace china, comes with its own 14″ mahogany tray. $11 ppd. East House, 1075 1st Ave., New York 22, N. Y.

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7



8



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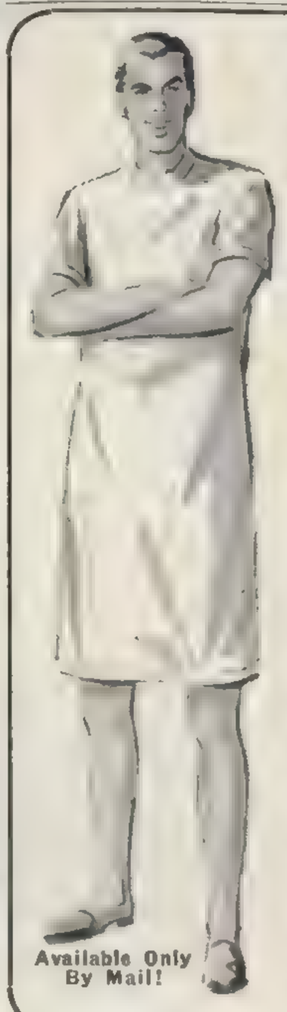
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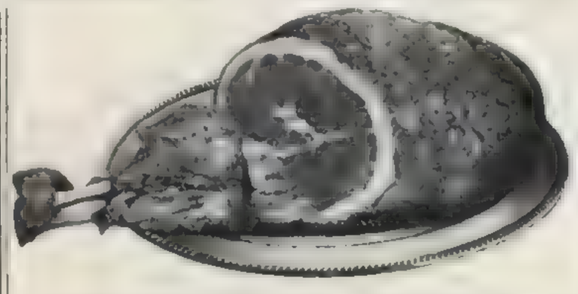
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...Christmas questing

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MIEHLMANN



The man in question will very likely be pleased with one, or several, of these silk ties. Woven "Spitalfield" designs in grey, navy blue, brown, wine, silver, and charcoal. $2.50. Wembley Ties, at Maison Blanche, New Orleans, Louisiana.

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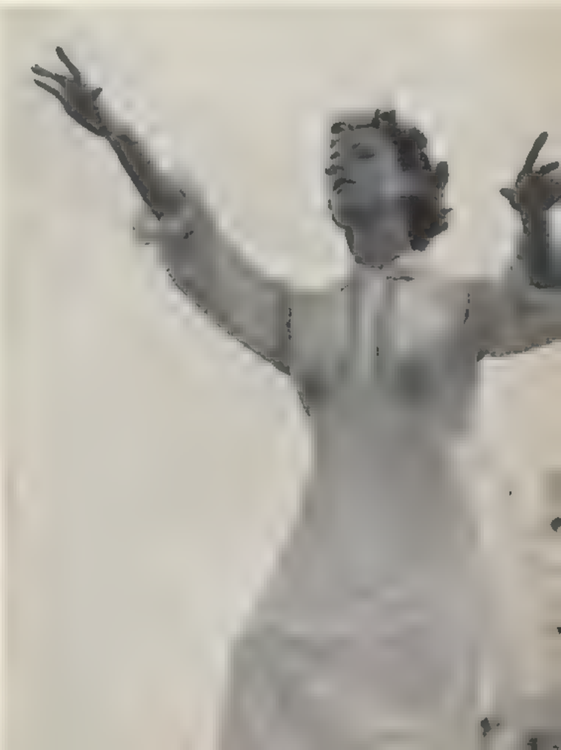
Photo by Kuhner Sunset Lodge, Montego Bay, Jamaica, B. W. I.

High fashion altitude...these sleeping beauties by Van Raalte

Van Raalte reaches new heights with these dress-detailed gowns, designed with short or long sleeves to grace the breakfast table by day, to shelter you from chilly breezes by night. At your nicest stores.

Above: #8181, Suavette (Van Raalte's new opaque nylon tissue-tricot) with Rose Point Alençon lace. Blue Horizon, Primrose Pink. *At Right:* #8882, long sleeved Petalskin® nylon tricot with appliqued Alençon. Primrose Pink, Aqua Lily/Ecru. Each 32 to 42, $10.95; 44 to 46, $12.95.

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VOGUE

NOVEMBER 15, 1958

Vogue's eye view of getting the picture



Smile, please! You're being snapped by one of the snappiest cameras extant—a new American electric-eye still camera. It sets the correct exposure itself, automatically, by means of a photo-electric cell that works by light alone. No time setting, no light metre—just aim and shoot.

There's a sort of mental electric eye, too, that works by light alone, if you let it; and it's especially important to have it in good working order at Christmas time. If you dread Christmas shopping, for example, because you "can't think of a single thing" for anybody on your list, maybe your mental electric eye isn't functioning too well. Perhaps you're looking at the list as a string of names, rather than a group of people; maybe you're not looking hard enough at those people's lives, tastes, interests, activities. Look, then, with the heart, as well as with the eye—and see if the light doesn't dawn, the shutter click. To get things in focus, we've stuffed this issue of Vogue with plummy Christmas-present ideas—and the first one is looking straight at you: the camera, above. Officially named the Revere Electric Eye-Matic EE-127, it would put a wild, joyful light in any camera buff's eye, and it'll be in the shops in time for Christmas.



The charm is plainly Main

And as everyone knows, the Mainbocher charm endures unflagging through the years. Yet this year, it seems more than that, with a fresh exciting quality that chalks this collection a new jot above what was always a fashion pinnacle. (It's all rather like scaling another untrod needle of Everest.) Among the special joys were a violet-printed ottoman coat lined with white quilted satin and worn over a sweeping white satin dress; another enchanting white satin dress with an enveloping black stole; a costume of red satin to be seen in Vogue December 1; printed dinner dresses, any number of them—one a narrow nothing of red and black taffeta. As always, Main showed his magnificent little suits with their instant look of natural elegance, and four of these appear here. *Left:* One of the new suit ideas of the year—dress plus high-waisted jacket; both of black wool. To order at Mainbocher. *Right:* Pleated skirt and cropped jacket of navy-blue wool with a little throw-away blouse of printed taffeta. To order.

SCHATZBERG





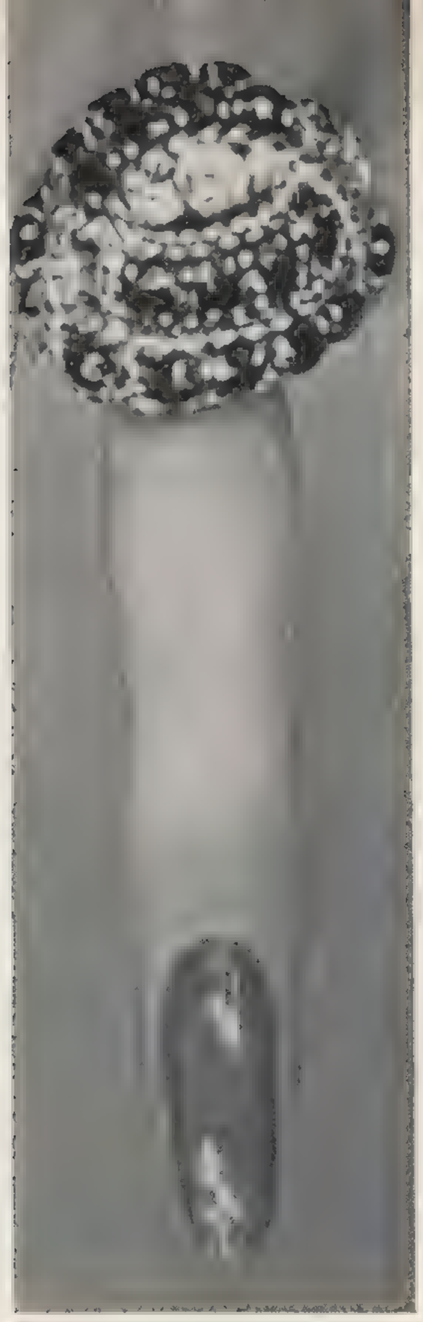
Main's tweeds—by day, by night

Left: Tweed day look—for city, country, travel—of navy-blue and white wool tweed with an interesting breadth of collar, a suggestion of high waist in the short, ingeniously cut jacket. The skirt, faintly un-narrow, topped by one of Main's famous little unsleeved blouses of blue silk satin. To order at Mainbocher. *Right:* Tweed night look—coat of black and blue wool, jet-embroidered, worn with a dress of the same tweed with*out* jet; its bodice, black silk satin, sleeveless. One of the really unparalleled dinner-and-evening costumes that make Mainbocher history. To order. Earrings, rings, all four pages: David Webb.

SCHATZBERG







How to keep your looks about you

First fact: it can be done. Even in a season that's famous for no breathing space whatever, it really can be done. For one pleasant edge, there's the racy upbeat tempo of the holiday season itself. For another, there are WAYS . . . about which, see these and the following four pages.

As invaluable as the props are, keeping your looks about you in what amounts to a forty-day rush hour depends largely on keeping your wits about you. In other words: don't panic. Don't skip meals, sleep, hairdresser's appointments. You might, in fact, try putting in more salon time than usual. A series of pre-Christmas facials, for instance, is—as much as a beautifier—a sensational tension-easer. (Many salons have a special series-price. Elizabeth Arden and Helena Rubinstein are two. In New York, among the small salons, there are Georgette Klinger and Anne Gerard.)

A ring—massive, scintillant, dome-shaped—could be all the limelight for an evening look. Besides being one of the big jewel-ideas in fashion, there's this engaging side-effect: fingers look slimmer, longer, somehow more eloquent. The domed ring, above left here: diamonds and sapphires wound up in ropes of gold. The ticket for this *grand luxe*, surprisingly, $1,700 including tax. At Tiffany.

If you think only in terms of black, now's the time for a change. In the first place, colour as such has never been more fascinating. More to the point, we've never known a woman for whom at least one colour didn't have a deep personal message. In even the most black-oriented wardrobe, there's invariably a snatch of colour—a hat, a jewel, a chiffon scarf. Our suggestion: think brighter. By all means, a little black dress of a dress—but in a colour. Orange, if orange speaks volumes to you. Or taupe. Or chestnut brown. Or a really high-keyed blue. Note to the timid: think of what happened when the first green-conditioned redhead discovered the power of pink.

THE EVENING HAT. *Truth is, for pure* fatale *allure, there are few more enamouring night-props than tulle or veiling. Another consideration: since the Collections, the evening-hat claque has been growing and growing. Left, a tall black tulle pillbox, a mask of veiling. (Under this, we'd find a tiny black beauty spot, sited high on the cheekbone . . . enchanting. Drug stores have them in velvet, suède, taffeta.) Black dinner-and-on pillbox, at Bergdorf Goodman; Hutzler's; Hudson's.*
Right, in black, pat-on-the-head hat—mists of veiling with a definitive touch or two of velvet. By Tatiana of Saks Fifth Avenue.

PENN



How to keep your looks *continued*

One of the quickest roads to glamour, this year, is paved with glitter. About the big, bold, fake jewel in general, we've one word: marvellous. Plus a few words of caution: Don't overload the circuit. Don't, for example, play a pair of huge chandelier earrings against a giant choker of similar wattage. And if a magnified ring is your dish, let it be your signature for evening—don't crowd it with an enormous rhinestone bracelet.

On the subject of devices that revive *and* relax, there's this new angle from one beauty's file: After she's cleansed her face and before make-up, she sluices a rich cream over her face and throat, arranges herself—head floorward, feet airward—across a chair, and gently rolls the cream around with her finger tips. Does wonders for the circulation, she reports.

On the late side of the make-up news, there are methods that deal briskly with all forms of night-light conspiracies. White liner smoothed in the hollows beside the nose bridge and under the eyes is one way to solve the case of the disappearing eye. So is a sub-coat of silvered eye shadow under bright blue or green. Pale-gold powder has the same highlighting effect when it's fluffed over cheek-bones. Same goes for lipstick that has a touch of gold in it, though a very deep blue-red lipstick will hold its own splendidly under neons. (With any lipstick, incidentally, you might try a newly rounded mouth—drawn, with brush, along the lines made famous by BB.)

The following has been one woman's day and evening beauty secret for years: vivid, quite dark foundation worn under an almost white powder. Makes eyes look brighter, more important; mouth clearer.



A softness of waves—only the hairline's home-grown—blown around to earring level. Albert Weiss earrings.



Headband that's a wig on the side—both sides. The pompadour comes with the wearer. Kramer earrings.

All earrings, this page: Henri Bendel.

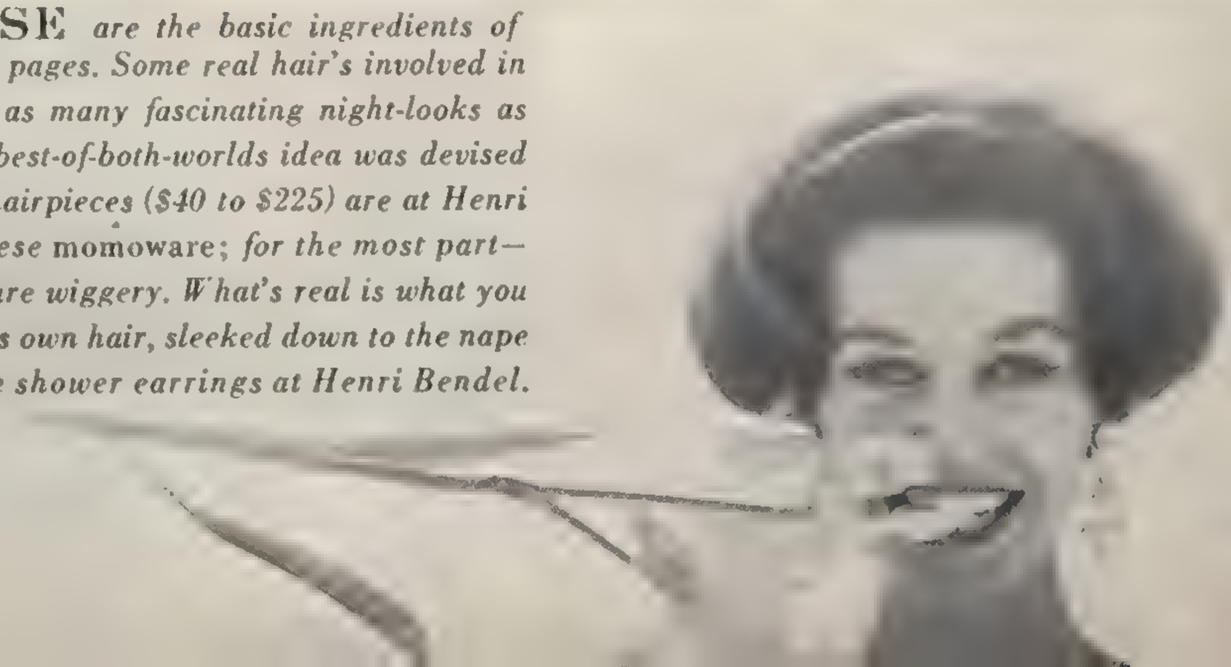
Chignon giving a lift, here, to real-hair in bombé waves, a small French twist. Rhinestone earrings.

SANTE FORLANO



A bouffancy of fake hair; real hair, smoothed down front and back. Rhinestone chandelier earrings.

TRUE AND FALSE *are the basic ingredients of the coiffures on these two pages. Some real hair's involved in each, some wiggery, and as many fascinating night-looks as you care to muster. This best-of-both-worlds idea was devised by Carita; coiffures and hairpieces ($40 to $225) are at Henri Bendel. Opposite, Japanese* momoware; *for the most part—puffs, bangs, top-knot—pure wiggery. What's real is what you don't see: the mannequin's own hair, sleeked down to the nape in back. Long rhinestone shower earrings at Henri Bendel.*



How to keep your looks about you *continued*

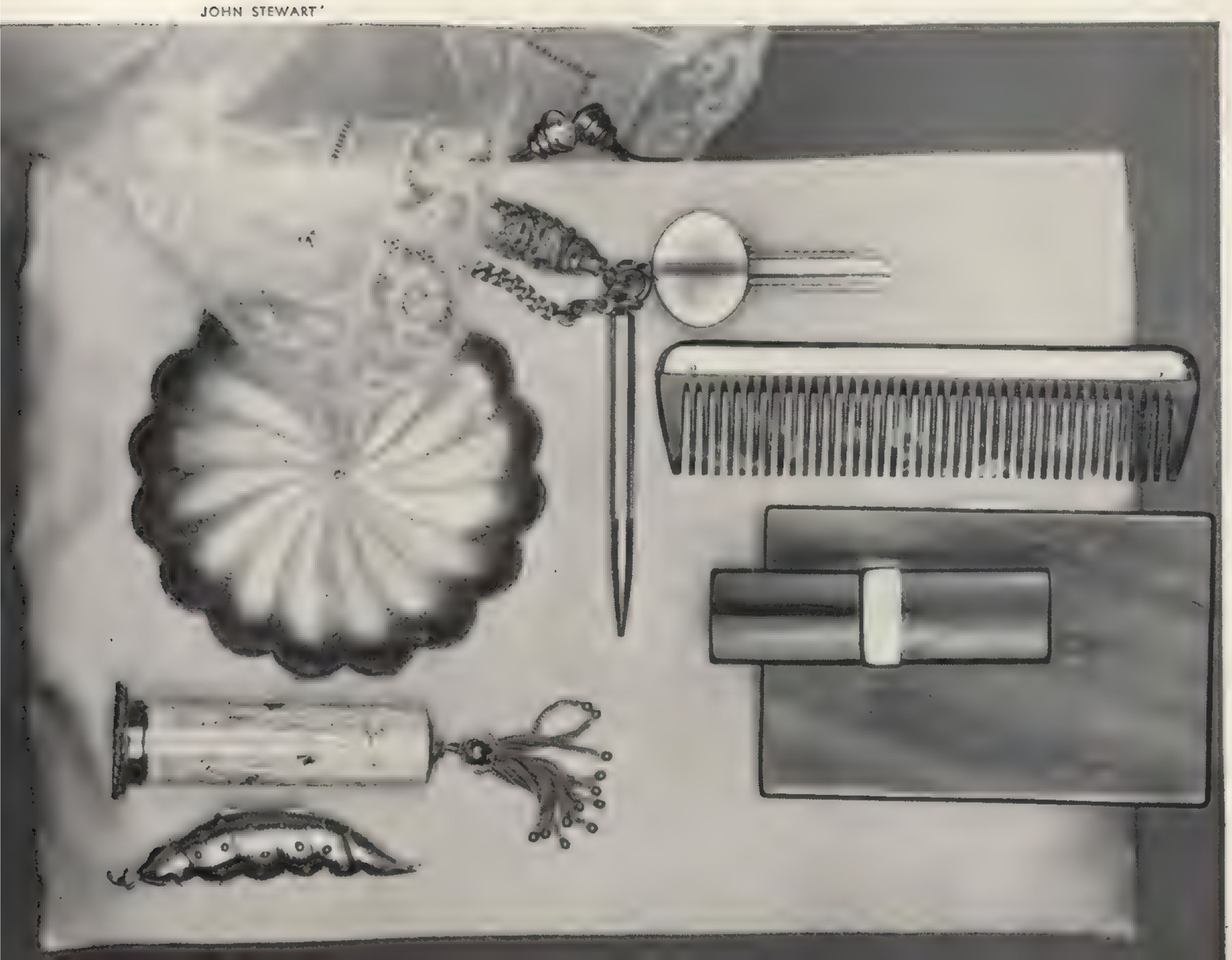
Nice to have on hand: a small collection of almost identical satin handbags—black, white, a few bright colours. To vary *them:* a brocade handbag in pink or gold or lemony yellow. And in any handbag, any time: handsome accessories. Like beautiful lingerie or handmade handkerchiefs or magnificent linings, a well-furnished handbag is a soul-satisfying thing to have about (except when you're dancing—then *do* leave it at the table). Below, the contents of one hypothetical dream-bag.

An unfailingly starry-eyed beauty we know keeps the status quo with eyedrops. They're as standard in her handbag as lipstick or perfume, and the pea-soupiest night-club fog hasn't ruffled her for years. (Considerately, the Aziza people bottle their drops in little non-spillable plastic containers.) . . . Also in the interest of bigger and better-looking eyes, you might try these: fractional fake lashes used at the corners only. About a half-inch cut from an ordinary strip will do the job—and do it easily. Shape before applying, mascara afterwards in up-and-out strokes.

Evening gloves look newest now in brown-y colours—taupe, cream, almond, vanilla, to name just four delicious flavours. (No woman, we think, should have to resist any; a modest reserve of several pairs in several colours doesn't seem a glove too extravagant.) One of the freshest of the night-shoe looks involves pale slippers and shadowy dark stockings—yellow satin slippers, a mist of grey stockings was the way it worked at one Paris showing.

THE NINE-FOOT STOLE: Perfectly ravishing look to have about in a long-dress situation: a deep full-length, double-thick satin stole—dress-coloured or contrasting. In Paris—which was the source of this inspiration—one glowing combination consisted of a pale-yellow satin dress and reams of deeper yellow for the stole. Opposite, approximately nine feet of pale-blue silk satin, to wear over emerald green, ivory satin, black. By Echo. Bergdorf Goodman; Neiman-Marcus; I. Magnin. Thistle-earrings: canary-coloured glitter and gilt. By Miriam Haskell.

JOHN STEWART



THE WELL-FURNISHED HANDBAG

Reading clockwise from above left: Scalloped gold compact, $650. To hook on a gold key chain: a 14-carat fish, $41.50; the chain itself, $26.50. Other attachments: a gold key, $14.50; gold pencil, $20. Gold comb, $120. Florentine-finished gold cigarette case, $725. Gold pea-pod (lower left)—pills, not peas, inside. $225. All, from Tiffany; prices include tax. Lipstick case in brushed gold and a fling of tassels, $150 plus tax: Helena Rubinstein. Lacy white Irish linen handkerchief by Burmel, $1 at Bonwit Teller. Resting on the cigarette case: a purse-size flacon of Chanel #5—to enchant the air about you, once every four hours is the best rate of application.

PENN





HOW TO BE A WIZARD PRESENT-GIVER

Some people are born with a gift for it—for present-giving, that is,
but if you've missed the inborn talent, as you may have just missed being a raving beauty,
it's still possible to improve on nature. Thought, that's what's required.
And a certain amount of what you're doing now: research, idea-tracking. On our own
research hook, we have asked the editors of Vogue to give us their ideas of what makes a
wizard present. Below here, leads to pursue in the shops. See also house presents (pages 144-147),
wine and liquor to give (page 143), fashion presents (pages 98-101). Now . . .
For a country man, a pair of snow tires. . . . For anyone with a taste for beach life,
south in January, north next July, several Japanese paper umbrellas. . . . In any city with a
symphony, a year's subscription. . . . A Christmas tree planted in a tub; besides being a
charmer indoors, it has a wonderful after-life in the garden. . . . A bright hearth rug. . . .
Peter Pollack's irresistible and informative book, *The History of Photography*, for genre-buffs. . . .
Six cœur à la crème moulds and the recipe that comes with them at Bazar Français,
666 Sixth Avenue, New York 10. . . . A flight by jet for someone who rates a really BIG present;
husbands and wives may include themselves. . . . Half a dozen adequate little ballpoint pens
to keep all over the house, in various purses. . . . *The Commonsense Book of Wine*, by Leon D. Adams,
an amusing, non-snob guide to wine mysteries. . . . A small, pretty change purse
filled with whatever the local transportation requires—tokens, dimes, fifteen-centses. . . .
A check or shop-credit for recovering a chair or sofa, *not* the material. . . . Lessons, a course
in anything from skin-diving to Russian or French. . . . Thin slips of little silk half-slips
that a woman might not buy for herself. . . . Magazine subscriptions to *Gourmet* (write
Plaza Hotel, Fifth Avenue and 59th St., N.Y. 19); to *L'Œil* (write French Book Guild,
145 W. 57th St., N.Y. 19); to *Connaissance des Arts* with its astonishing five- and six-colour
reproductions of paintings (write 301 Madison Avenue, N.Y. 17); to *Down Beat*, all about
le jazz cool and othérwise (write 370 Lexington Avenue, N.Y. 17); to *The Wall Street Journal;*
and for word-puzzle fiends, almost any British paper, notably the *Manchester Guardian.*
(Order this and *Punch*, also *The Listener* through British Publications, Inc.,
30 East 60th St., N.Y. 22.) For Vogue, see the coupon bound in this issue. . . . Portuguese baskets for
fireplace logs—in New York at Round the World Basket & Gift Shop Inc., 444 3rd Ave., N.Y. 16. . . .
A Merriam-Webster Unabridged dictionary, fine as it comes, *(Continued on page 158)*

You'll find
this
jewel
Give the collar for a dress—a glorious fake
and 37 fashion presents
on the next four pages; at
stores across the country

The newest necklace this year will be worn high, look Renaissance-y, and the "pearls," "emeralds," and "sapphires" will wear their quotation marks bravely. Necklace (also shown, page 99), about $35. Earrings, about $5*. Both by Schreiner, at Bonwit Teller; Frost Bros.; I. Magnin.*

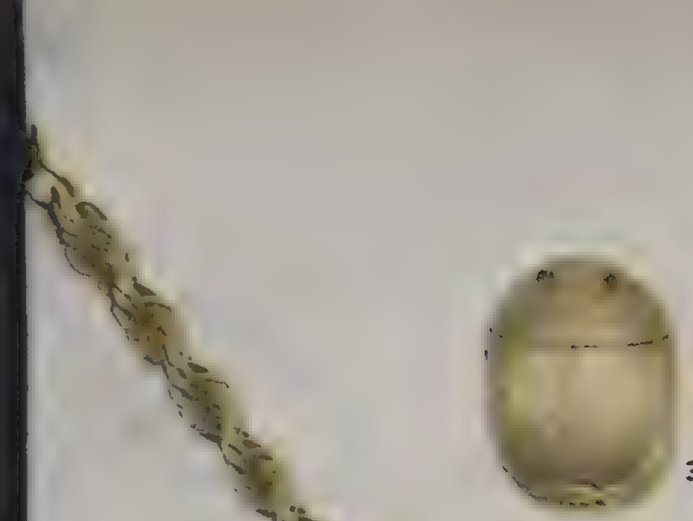
*PLUS TAX

PENN

Jewels to give—
$35 or less



1



3

4

2

1. Crescent with a new twist, really a rhinestone pin. By Trifari; $20*. Saks Fifth Avenue.
2. Matinée handbag of black suède with calfskin edge, gilt chain handle. By Josef: $30*. Bergdorf Goodman.
3. Scarab, not 3,000 years old, but a 1958 pillbox. By Cadoro, in brushed gilt finish; $8*. Saks Fifth Avenue.
4. Two ropes of gilt chain, each 30″ long, to twine and wear together. By Lisner; $2* each at Macy's.



6

5

5. Rhinestone bracelet on two levels: centre stones set higher than the slanting stones on either side. By Fashioncraft; $15* at Saks Fifth Avenue.
6. Keeper of the change—a black cut-velvet purse with gilt frame. By Koret; $6* at Bergdorf Goodman.

7

7. Czarina necklace in four parts—strands of fake pearls with a flower clasp of rhinestones. By Vendôme; $12.50* at Best & Co.
8. Handbag for a dark dinner dress—pink pleated satin. By Koret; $17* at Saks Fifth Avenue.
9. Satin change purses, spectacle-length, shown twice here—one pink, one purple. By Koret; $6* each at Saks Fifth Avenue.



8



9

*PLUS TAX

For shops in other cities; see page 160.

12. Umbrella cased in periwinkle-blue velvet. Inside, it's long, thin, black, with leather handle. By Uncle Sam; $19 at Bonwit Teller.

13. Bracelet made of two lanes of stones in a new colour tie-up—ruby red and grey. By Kramer; $12.50*. Saks Fifth Avenue.

14. Earrings on the same plan as bracelet, also in ruby-red and grey stones. By Kramer; $5* at Saks Fifth Avenue.

10. Empire pins for dresses of the same name—jewelled in mock pearls, rhinestones, coloured stones. By Cadoro; $10* each at Saks Fifth Avenue.

11. Close-fitting rhinestone necklace that drips good approximations of emeralds, sapphires, pearls. By Schreiner; $35* at Bonwit Teller.

15. Handbag for black, any evening—squarish in shape, made of corded acetate brocade, warp-printed with roses of navy-blue, red, and black. By Milch; $35*. Bergdorf Goodman.

16. For dinner or theatre, an Italian handbag of blue cut velvet, with gilt metal handles. By Koret; $16* at Bergdorf Goodman.

17. Big stole (24″ by 108″) of bright pink satin. At each end: fringe, one deep red velvet stripe. By Bersoie; $20. Henri Bendel.

18. Bow-knot pin, enamelled in turquoise and magenta colours, with fake pearl drop. By Castlecliff; $18* at Lord & Taylor.

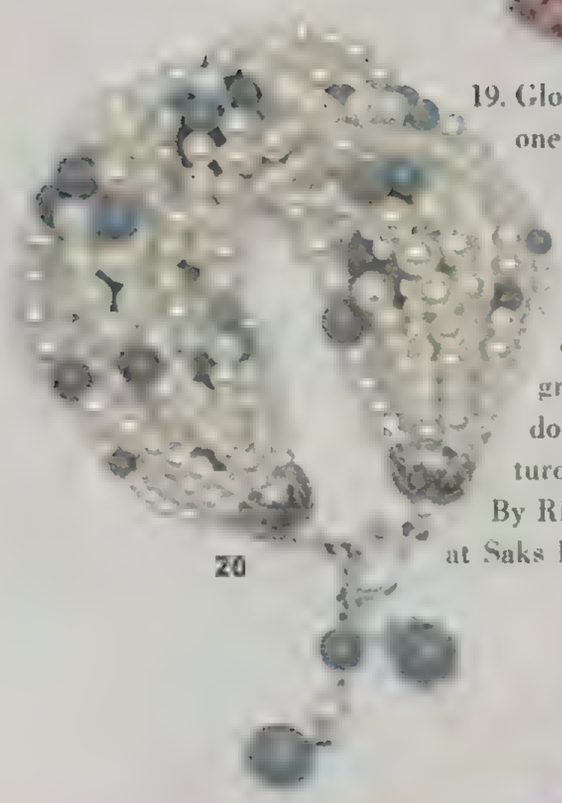




Jewels to give *continued*



19. Glorified flower pins in two forms—one turquoise, one rose quartz. Centres of both: rhinestones and lapis. By Marcel Boucher: $18* each. Bloomingdale's.

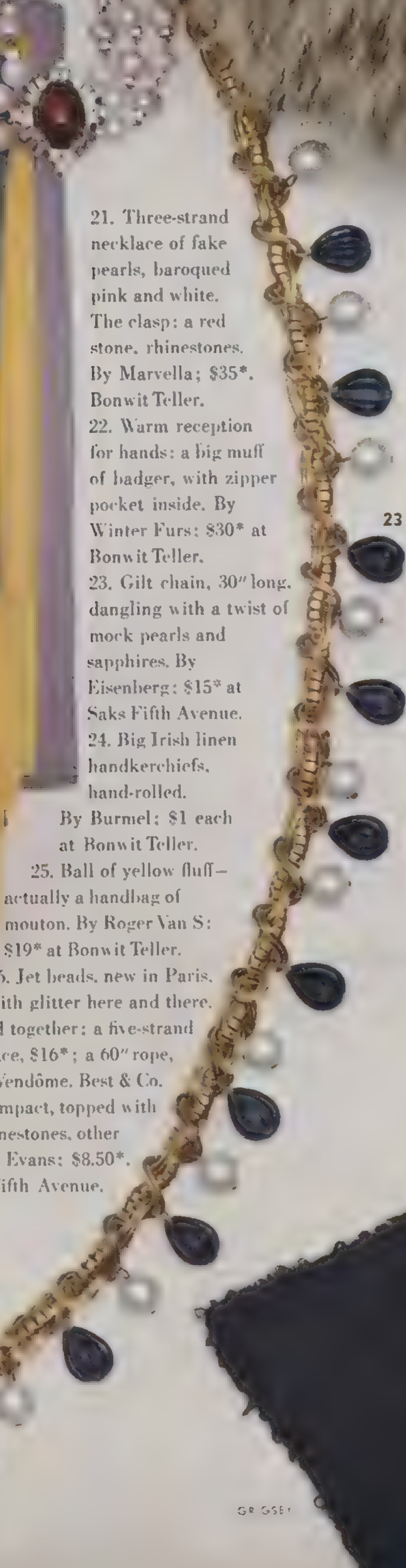


20. Stranded bracelet—ten strands in all—of mock pearls in graduated sizes, dotted by occasional turquoise beads. By Richelieu: $10* at Saks Fifth Avenue.



21. Three-strand necklace of fake pearls, baroqued pink and white. The clasp: a red stone, rhinestones. By Marvella; $35*. Bonwit Teller.

22. Warm reception for hands: a big muff of badger, with zipper pocket inside. By Winter Furs: $30* at Bonwit Teller.



23. Gilt chain, 30" long, dangling with a twist of mock pearls and sapphires. By Eisenberg: $15* at Saks Fifth Avenue.

24. Big Irish linen handkerchiefs, hand-rolled. By Burmel: $1 each at Bonwit Teller.

25. Ball of yellow fluff—actually a handbag of mouton. By Roger Van S: $19* at Bonwit Teller.

26. Jet beads, new in Paris, with glitter here and there. Tangled together: a five-strand bib necklace, $16*; a 60" rope, $13*. Both by Vendôme. Best & Co.

27. Round gilt compact, topped with green stones, rhinestones, other stones. By Evans: $8.50*. Saks Fifth Avenue.

* PLUX TAX

For shops in other cities, see page 160.

28. Handbag of stencilled furry calfskin. By Enger-Kress: $12.50* at Lord & Taylor.
29. Bangles of textured gilt, set with blue stones. By Capri: $2* each. Altman's.

30. Rope of mock pearls, 30" long, with blue stone clasp. By Bergère: $30* at Bonwit Teller.
31. Bamboo cigarette holder; by Wiesner of Miami. $2.50. Oppenheim Collins.
32. Twists of gilt chain, bi-tasselled. Necklace by Monet: $25*: Saks Fifth Avenue.
33. Tan handbag of reversed calfskin, banded in smooth leather. By Jana; $15* at Lord & Taylor.
34. Earrings packed in ice—with long rhinestone drops. By Eisenberg: $25* at Saks Fifth Avenue.

35. Black mohair stole, 120" by 26", almost a wrap over a splinter of a dress. By Glentex: $25 at Altman's.
36. Pin, bedazzled with rhinestones and fake emeralds. By Schreiner; $34*. Lord & Taylor.
37. Almost heart-shaped clips of rhinestones and fake emeralds. By Schreiner; $16* a pair at Lord & Taylor.
38. Necklace of white mock-pearls, spilling with green beads and rhinestones. By Accessocraft; $25* at Bonwit Teller.

Which Bing Crosby record was released only in India?

Which poet calls himself "Missouri Tom"?

Who wrote, "Honi soit qui Malibu"?

Who said, "You gotta hug him to hear him"?

Some diverting trivia

BY GEORGE FRAZIER

EDITOR'S NOTE: George Frazier, a diverting man who knows the inconsequential in many fields, has put some of that knowledge into this article, his fourth in Vogue since 1942. A graduate of Harvard and *The Boston Herald*, he is especially fond of show tunes, jazz, the Scott Fitzgerald twenties, and reading such books as *Popular Fallacies*. The fascinating answers to his forty-six immaterial questions are on page 156.

What counts with a small group of us is the small talent for knowing small things—such as the identities of "The Woman in Red" **(1)** and "The People's Cherce" **(2)**, for instance; or what two enduring popular songs **(3)** rhyme "Yonkers" with "conquers"; or the name of the first Negro baseball player **(4)** to score a run in a World Series competition. We revel in knowing it was Jimmy Cannon, the sports columnist, who said, "That s.o.b. should be fightin' Mother Macree, not singin' her," when Jack Doyle, a part-time pugilist-singer known as the Irish Thrush, was knocked out by Buddy Baer.

We are, of course, a strange breed indeed, blood-brothered by an almost fanatical faith in the consequence of the inconsequential and an altogether childish delight in such trivia as the original title **(5)** of *The Sun Also Rises*, and the meaning and authorship **(6)** of such phrases as "You gotta hug him to hear him." This is our hallmark. It is not that we love the Charles Van Dorens and the Teddy Nadlers less, but simply that we're crazy about a clinical psychologist named Mrs. Nelle Hurley.

On the face of things, this is a little incongruous, for it was Mr. Van Doren and Mr. Nadler, after all, to whom we were exposed week after *wunderkind* week, while of Mrs. Hurley we caught but a glimpse, and one that, unlike the full, flattering views of Mr. Van Doren's and Mr. Nadler's photographic minds, revealed nothing more ennobling than her failure to survive even a single round on the television quiz program, "Twenty-One." Yet for all her evanescence, Mrs. Hurley managed to establish herself as our saltiest spokesman when she tarried long enough to contribute a footnote that fairly bristled with outrage. In that singularly forthright moment of high dudgeon, she suddenly invested every last one of us with dignity, a sense of usefulness. Her words were, at once, our exculpation and our sustenance.

"I want to say," she announced, "that while the answers you asked me for were within my range of culture, they are the sort of things that can be found out by looking them up in an encyclopaedia."

That is all we know of Mrs. Nelle Hurley, clinical psychologist and unsuccessful quiz-show contestant, but it is enough to assure us that she, too, feels that the ability to reel off the contents of the *Encyclopaedia Britannica* or the *World Almanac*, while admittedly no slight accomplishment, does not necessarily also embrace a command of such diverting trivia as the identities of "The Yama Yama Girl" **(7)**, "The Pottawatomie Giant" **(8)**, or the name of a Bing Crosby recording **(9)** that was released only in India.

How captivating to know, for example, the name of the former New York Giants baseball player **(10)** who was a Phi Beta Kappa, or a former Yankee **(11)** who is a member of what may well be the two choosiest men's clubs in the United States. It is beguiling to know who "was possibly the worst speller **(12)** who ever graduated from Princeton."

We are perfectly willing to concede that both Charles Van Doren and Teddy Nadler know that "Let us cross the river and rest under the shade of the trees" were General Stonewall Jackson's dying words, but we wonder if either of those mnemonic marvels knows who asked, as he was

dying **(13)**, "Is it true you are the illegitimate son of Buffalo Bill?"

Does Mr. Nadler know who wrote **(14)** "Honi soit qui Malibu"? Will the *Britannica*, bountifully bulky though it is, divulge the identity of the lyrist **(15)** who sometimes used the pen name of "Arthur Francis"? Who was known as "The Cricket" **(16)** and who as "The Little Shepherd of Coogan's Bluff" **(17)**; or what novel **(18)** ends with "She walked rapidly in the thin June sunlight towards the worst horror of all," and what one **(19)** with "And tonight I'm going to sleep with an actress"; or who is the only person **(20)** ever to write two plays that ran for a thousand or more consecutive performances each; or who wrote and of whom **(21)**, "You can take off your hats now, gentlemen, and I think perhaps you had better. This is not a legend, this is a reputation—and, seen in perspective, it may well be one of the most secure reputations of our time"?

It's because information like this can't be looked up (or at least not very readily)—because it is so random, so inconsequential really—that we regard it with awed and possessive affection. What's more, as paid-up members of the rumble-seat set, so to speak, we are forever haunted by such vanished splendours as the tangy bittersweetness of tumultuous football weekends, of wintry dusks washing down over the Harvard Stadium, and the Yale stands an absolute madhouse as an incapacitated Albie Booth raced onto the field, of dancing afterwards in the Sheraton Room of the old Copley Plaza to the crepuscular rhythms of "On the Alamo," and of Lobster Savannah at Locke-Ober's on Winter Place in Boston. Always our memorabilia is flecked with odd and incidental bits of information.

Thus, the mere suggestion of a football weekend some twenty-seven years in the past is sufficient to remind us that, among other seeming *non sequiturs:* (a) In front of fieldhouse hard by Harvard Stadium (located not in Cambridge, as is generally assumed, but in Boston) is statue of late great Crimson football coach, Percy Haughton. Whenever late Huntington "Tack" Hardwick, all-time All-American end who played under Haughton, passed statue, his eyes brimmed with tears as he reverently doffed his bowler. (b) 1931 Harvard football captain, golden boy W. Barry Wood, Jr., greatest scholar-athlete in Harvard annals, was once called "putrid" by Ted Husing, later married a leader of a Vassar Daisy Chain, and is now vice-president of the Johns Hopkins Medical Institutions. (c) "On the Alamo" was written by Gus Kahn and bandleader Isham Jones, whose reed section once included Woody Herman, later famed for his First, Second, Third Herds. (d) On night of game in question (Yale 3, Harvard 0) "Yvonne," celebrated nude painting on street floor (for men only) of Locke-Ober's was draped with mourning sash, as is customary when Crimson bows to Blue in what now-defunct *Boston Evening Transcript* (T.S. Eliot wrote poem about it) used to call "*the* game." Matter of fact, always has been close bond between Harvard and Locke-Ober's—hell of a lot closer, in fact, than between Locke and Ober, who despised each other. Was great hangout for Lucius Beebe and fellow members of undergraduate Michael Mullins Chowder and Marching Society, who used to turn up in pearl-grey toppers, frock coats, striped pants. Beebe attended *both* Harvard and Yale. When he wrote about restaurants in the New York *Herald Tribune*, he was referred to by Wolcott Gibbs as "cooking editor." Beebe was such a noted wine connoisseur that once, when it was reported that he was about to undergo an operation, Sylvia Lyons said, "Naturally they'll open Lucius at room temperature."

Our little group is composed of incurable romantics and the 1920's are clearly our time. In a manner of speaking, we are "Gee, Dad, it's a Wurlitzer!" people. We are —or so we fancy ourselves—all the sad young men and women who grew up in the terrifically talented time of such jazz musicians as Bix Beiderbecke, whose cornet, with its blissful explosions, its muted sorrows, gave the Whiteman band the sheen of silver. (Bix carried his cornet in greasy paper bag because bottle of gin took up all the space in his instrument case.) We know that Whiteman, known as "King of Jazz," married movie actress Margaret Livingston, who wrote a book about his dieting, cleverly titled it *Whiteman's Burden.* We know, too, about Bubber Miley, whose wah-wah trumpet was one of the gut-bucket glories of Duke Ellington. (Duke Ellington says, "Go to church," when he wants his musicians to play solemnly.)

Our books are kind of twentyish, too. Among a great many others, they include Sherwood Anderson's *Winesburg, Ohio.* (Hemingway's *Torrents of Spring* is hilarious parody of Anderson's *Dark Laughter.* Incidentally, *Torrents,* 1926, includes yarn that is plot of 1951 British movie, *So Long at the Fair,* which seems to be on television every other damned night.)

As for *The Great Gatsby,* that is our gospel and its hero, whose real name is Jimmy Getz, is our prophet. ("The poor s.o.b.," lamented Dorothy Parker, when told of Scott Fitzgerald's passing.) And even though it appeared in the thirties, *Appointment in Samarra,* with its title taken from Somerset Maugham, known to friends as "Willie," is our kind of book, too; Julian English is its hero, an excellent dresser who wore Herbert Johnson hats. Clifton Fadiman's review of O'Hara's *Butterfield 8* was titled *Disappointment in O'Hara.* O'Hara, who once caused sensation by calling Hemingway greatest writer in English since Shakespeare, so furious about review that he took veiled crack at Fadiman's taste in clothes in introduction to *Portable F. Scott Fitzgerald.*

Obviously, with us, the dead past must not be permitted to bury its dead. Like Julian English, who, though aware that he was about to perish by his own hand, grieved when he broke one of his favourite Whitemans, we treasure old phonograph records—not, mind you, ones by so-and-so and anything as pedestrian as merely "his orchestra," but by Irving Aaronson and his Commanders, or Larry Funk and his Band of a Thousand Melodies, or Coon-Sanders and their Night Hawks, or Johnny Hamp and his Kentucky Serenaders, or Fess Williams and his Royal Flushes, or Paul Tremaine and his Band from Lonely Acres.

And also, of course, we revere sports heroes out of the departed years. But (and this is so very, very typical of our, so to speak, "nickname dropping") we prefer to remember them by the epic clang of their sobriquets—"The Wheaton Iceman" **(22)**, "The Orchid Man" **(23)**, "Little Miss Poker Face" **(24)**, (*Continued on page 156*)

PEOPLE ARE TALKING ABOUT...

"Goldilocks": Elaine Stritch and Donald Barton



HENRY CLARKE

"GOLDILOCKS," a musical about the early movies, is like a B movie. Although it is good enough to keep you in your seat, it is not quite good enough to make you enjoy deeply and thoroughly everything you are seeing. Somehow the attractive periphery becomes far more important than the centre, the book and score. In fact, Walter and Jean Kerr who wrote it, with Kerr directing, have managed to omit such a basic as heart. Only in the Kerr lyrics and in young Pat Stanley do they come near it. She turns out to be captivating. A little thing, who hasn't much face or body and almost no voice, she has a special sweetness that takes time to get through—it is rather like waiting for the juice of grapes to drip slowly through a cheesecloth bag. The sweetness starts when she dances "The Pussy Foot" to intricate but not too catty choreography by Agnes de Mille; it bursts when she dances "The Town House Maxixe" which employs such enchanting rhythms that audiences twitch. If it takes time to savour Miss Stanley, it takes no time at all to get the raucous point of Elaine Stritch, tall, good-looking, and effective, who rips her lines as though tearing old Kerr sheets. But sheet tearing is not enough, except when she sings these Leroy Anderson songs, "No One'll Ever Love You Like You Do"; a beating thing called "The Beast in You"; and "Who's Been Sitting in My Chair?" which she dances with a highly domesticated, talented bear, named Donald Barton.

"TOUCH OF THE POET," by Eugene O'Neill, acerbates the nerves with repetition in the first half and excites them in the second. Those who know the later O'Neill know that after his long, long wind-up, hell breaks out. In fact, after the audience has been mortared by interminable underlinings to prove Major Con Melody, Irish hero of Talavera during the War of the Peninsular, is a lying, boasting gentleman-fake, who has made a slavey of his loving peasant wife and a rebellious drudge of his daughter, the play rumbles into high theatre and sadness when the Major lapsing into brogue tells his daughter why he shot his mare: "So let you be aisy, darlint. He'll niver again hurt you with his sneers, and his pretinding he's a gintleman, blathering about pride and honour, and his boastin' av duels in the days that's gone, and his showin' off before the Yankees and thim laughin' at him, prancing around drunk on his beautiful thoroughbred mare. . . . Wasn't she the livin' reminder, so to spake, av all his lyin' boasts and dreams? . . . There wasn't much pride left in the auld lunatic, anyway. Seeing her die made an end of him. So he didn't bother shooting himself, because it'd be a mad thing to waste a good bullet on a corpse." For Major Melody is the poet whose posturings made no mind to his wife, played with a rough gentleness by Helen Hayes, who always caught the meaning of the man. With his stylized lurchings and even his sometimes slightly inaudible rantings, Eric Portman adds to his stature, makes indelible his stunning performance. In fact, the play has three stunning performances. Added to Mr. Portman and Miss Hayes, there is the daughter, played by Kim Stanley who has a resounding scene with the father, and a soft counterpoint scene with the mother. The former is fairly easy for both are wrought up; the latter is far more difficult, since it is placid, neither listening to the other, both talking, neither understanding. For the girl, ruthless, loving without sensibility, is the kind of pigheaded catalyst who sets off half the dynamite in the world. She dynamites the play, and in the doing rouses the audience and kills off the spirit of her father who is now willing to vote for Andrew Jackson.

"THE WORLD OF SUZIE WONG," a tender, amusing little play about a pure-minded, sensible, maternal young Chinese water-front girl, who finds her sailor clients in a small bar, has been given the big, big treatment, almost as though it were a musical. This inflation has been directed adroitly by Joshua Logan, who knows just where audience emotions are buried. To increase the spectacle, Jo Mielziner with his imaginatively realistic sets has done what the British have never been able to do; he cleans up the slums of Hong Kong, a Crown Colony. (Sociological note: New York audiences applaud deliriously whenever they see rain on the stage, but real rain when they leave the theatre is an irritant.) As the young girl, France Nuyen has a little French rasp in her soft voice, looks as pretty as a plum, and has a skin that looks delectable. It is just that to the young hero, a part that is almost unplayable. Somehow, William Shatner manages to do well with what is left. Although the play has enough holes to serve as a sieve, it has, to those willing to leave their minds at home, definite charms. That is all it is meant to have, and it is successful. Fairy-tale charm.



"Touch of the Poet": Eric Portman and Helen Hayes



FRED FEHL

"The World of Suzie Wong": France Nuyen and William Shatner

FRIEDMAN-ABELES



Town brown—worn with black

The brown in town looks wonderful with black. . . . We've got it, here: the brown greatcoat, this page, with either of the black dresses, opposite. Coat, big yet un-bulky, widely collared; by Lilli Ann, in dark-brown Blin & Blin wool. About $100. Saks 34th St.; Dayton's; The Emporium, San Francisco. Sally Victor hat.



Left: A sliver of black dress that would look marvellous with the brown coat, opposite—or on its own, with brown and black accessories. Knitted black Orlon with a soft shirt-collar look about the top, a self-made waistline—the belt goes on anywhere. By Kimberly; about $50. Bergdorf Goodman; I. Magnin.

Right: Easy-moving black knitted wool sheath that could keep the brown coat company from lunch time to late day; high-waisted, with a ribbed bodice and sleeves. About $55. Bergdorf Goodman; Hudson's.

12-day holiday on a boat

The clothes you're glad to have aboard— photographed on the new ship, "Santa Rosa"



Apart from hair-spray, a chiffon scarf, and some cashmere cardigans—what really ought to go along on a cruise holiday? One Vogue editor took the cruise to find out and charted an all-answers clothes plan, detailed here and on the next six pages. Included: suits and dresses for days in port, dinner dresses for nights at sea, a handsome coat, and some wonderful beach clothes for the pool life on board. The ship: the "Santa Rosa," one of the Grace Line's new floating resorts, that sails from New York to Caribbean ports, alternating on an every-other-week basis with her sister ship, the "Santa Paula." News about both ships—air conditioning throughout; room for three hundred passengers; gyrofins (the first on a new U.S. ship) that mercifully reduce as much as 90% of the ship's roll. Taking the morning watch, above, a bathing suit of blue and white plaid Dacron-and-cotton, its skirt of accordion pleats undaunted by water. By Tina Leser, for Gabar; of Galey & Lord fabric; $30 at Saks Fifth Avenue.

Opposite: Coat in one of the newest of the high-key colours, to wear going aboard, and for the first day or two at sea. Pepper green wool, by Ben Zuckerman, of Anglo fabric; about $215. Coat, shoes, and stockings, all at Saks Fifth Avenue. Coat, also at Julius Garfinckel; Sakowitz. Hartmann luggage.



12-day holiday on a boat *continued*

RAWLINGS



Wool boarding suit: a grey and white checked wool, by Hannah Troy, $125; short jacket of "Autumn Haze," Emba natural brown mutation mink, by Sophie. Woven straw handbag by Marcus, luggage by Hartmann. Bon Voyage basket from Charles & Co.



First day on the sun deck; this, promenadable all the way around. (Note to constitutionalists: seven and a half turns around deck add up to one mile.) More sun on deck—the orange cardigan jacket with frog buttons ($45), worn over a beige overblouse ($23), a mustard-coloured pleated skirt ($40); all these, textured silk.



Ship dining room—that holds all passengers at one sitting. Usually found here: black-tie dressing—one example, this white crêpe dress of Celanese acetate, and rayon, with green velvet ribbons. By Rudolf, in Onondaga crêpe. $145.



Matter of course: a ship's officer explains the wheel room of the "Santa Rosa." In the audience, a charming morning outfit—halter-topped blouse of red and white rayon, a knee-length play skirt of white Arnel sharkskin. Both by Sloat; the blouse, $10; skirt (a Fuller fabric), $18. Little-girl hat of red-banded natural straw, by Madcaps.

Right: The Caribbean Lounge where ocean currents swirl-in-glass on a huge lighted screen. Another sea-colour: this green evening dress of silk chiffon over taffeta; by Oleg Cassini. About $125; also at Wm. H. Block; Harold's. Bubbling in crystal: Paul Masson dry champagne.

All clothes and shoes, both pages, at Saks Fifth Avenue



Holiday on a boat *continued*

RAWLINGS





Snapped on the sun deck, after a morning of shuffleboard: a cool white silk shirt with long, French-cuffed sleeves, worn topside of pink Nassau length shorts—these, in poplin of Dacron-and-cotton. Shirt, $12, shorts, $12; both by Evan-Picone. One of the bright-idea hats on this page: a high, rough-straw beehive, by Emme. The shoes, by Degas.



The scene here, buffet tables on La Playa deck, where lunch is served to swimmers (the pool is just aft). Worn here: a pink shirt with roll-up sleeves; Bermuda length shorts; both, by Evan-Picone, in poplin of Dacron-and-cotton. Shirt, $8; shorts, $12. Hat: Emme.



One of the best travellers aboard—an unfitted dress of greyish-blue knitted wool, striped in white around the neck, sleeves, and one patch pocket. Here, it's sighting land from the top deck, near the big green stack. Dress by Korrigan-Lesur, $45. Straw toreador hat, string tied, by Madcaps.



Being shot by a friendly officer, on the top deck: a wonderful overblouse for shorts (or for the play skirt a page back)—this, of chartreuse knitted cotton with a high, round neckline, a fly front with one button showing, long sleeves. By Smartee; $6. Saving a coiffure: the silk head scarf, by Echo.



Left: For a gala evening in the Club Tropicana, a strapless, bell-shaped dress of peau de soie, in an electric pink. By Samuel Winston, of Couleur fabric; about $190. Also at Harzfeld's; Neiman-Marcus.



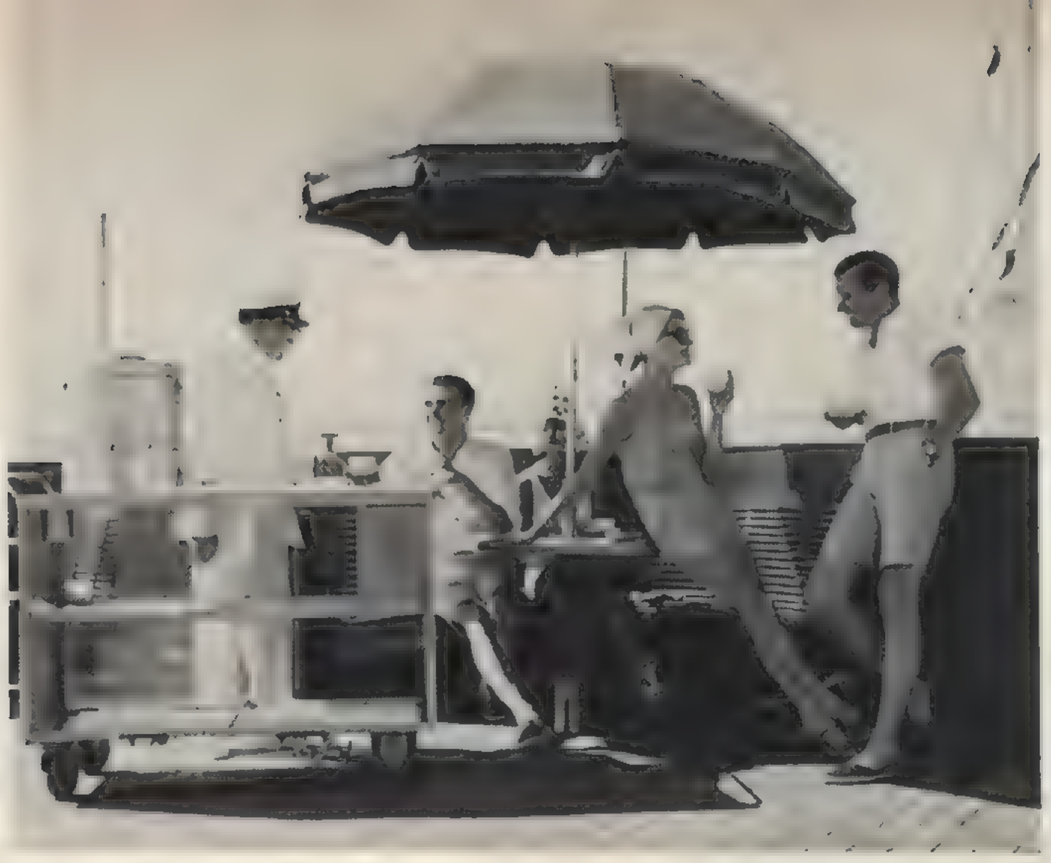
Above, left: Studying the where-are-we situation, a two-piece dress of deep blue linen. The slim skirt hangs from a bodice, shows a white waistband. By Herbert Sondheim, of Moygashel linen; $70.

Above: A short, narrow dress with two approaches to an evening—these accomplished by a sleeved jacket, here in hand. Both in ivory-coloured moire of Celanese acetate and cotton. $25.

All clothes, and shoes, both pages, at Saks Fifth Avenue



RAWLINGS



Holiday on a boat *continued*

Left: One of at least three quick-drying bathing suits that can make or break the pleasure of cruise swimming. This is frankly the biggest, orangest cotton plaid anywhere; easy-fitting outside, sterner within—master cutting has never been more at a premium than with this new fit of suit—remarkably flattering to an admittedly curvy figure. By Reel-Poise; $23.



Above: Pale-blue textured silk dress that's the right degree of "dress" for any of the public rooms aboard, for daytime ashore even when the day ends late. A wide straw hat is in the cards for it (the hat is as much a part of the tours as the old churches). By David Levine, in Maxwell silk, $90. The sandals here, pale leather.



Above: To wear at night—a piano-watching kind of dress (and they're rarer than you'd think). This is a yellow sashed blouse and skirt which means a little sweater could change the look to tea-in-Nassau. By Sportwhirl, in A.P. Silk. Blouse, $15; skirt, $18.



Left: Bathing suit of sparkling blue and white checked Dacron-and-cotton (and that combination's a clue to how well the pleats stay). By Cabana, about $23. Also at Julius Garfinckel; Harzfeld's. Hong Kong basket, by Etienne Aigner. Bathing-suit scarfs, both pages, by Echo.

Above: The colour of the peau de soie is a pale delicious green, the skirt bells properly for dancing—obviously, becomingness is the password here. This is the place, too, where a little fur wrap earns expenses. Dress by Oleg Cassini in William Rose silk. $145.

All the clothes and shoes, both pages, from Saks Fifth Avenue



MME. MONIQUE DE NERVO
wearing Balmain's
black silk jersey
evening dress.

Carte blanche at the haute couture

A charming young Frenchwoman with one of the most entrancing clothes setups in the world, Mme. Monique de Nervo is travelling now in America as the special representative of the haute couture members of the Chambre Syndicale. Her wardrobe consists of clothes she chose from the recent Paris Collections—most of which she wears in the photographs on these two pages. A direct, fair-skinned brunette, Mme. de Nervo has what is generally thought of as a truly French figure—smallish, slender, curvy, feminine. (Since she wears clothes beautifully, these should be comforting statistics for anyone who thinks that fashion is plotted exclusively—and diabolically—for superattenuated mannequins.) Personally, Mme. de Nervo draws the line at very full skirts which she feels are all wrong for her, and at any kind of *fanfreluche* which she feels is all wrong for almost anybody. Wonderfully right, on the other hand: soft little hats—she has several, in fur and in bright colours; gloves that continue to the ends of sleeves. The idea, cherished by some women, that very short gloves make one look somehow younger, she regards as a canard. As far as fashion is concerned, few sights depress Mme. de Nervo more than a pale stretch of arm between elbow-length sleeves and no-length gloves. Equally dreary: the look of a day-length coat over a long evening dress. As her own clothes-plans never include more than a few long dresses (in her present inventory there is only the sinuously draped black jersey Balmain shown above), the problem arises only occasionally. When it does, she relies on a mink stole which, even in winter, she wears turned about, the ends loosely tied, her back quite bare. In Mme. de Nervo's words, "I die—but I look right." With the Balmain dress, white accessories are her unwavering grand-evening formula. Only jewels here: a pair of long earrings—diamond dangles with a diamond pendant on one; on the other, a perfectly matched sapphire unearthed in a Paris jeweller's after a two-year search. Besides the Balmain, there are four short evening dresses: a brilliant floaty pink chiffon and three instances of black—velvet, fairly décolleté; a covered high-waisted satin; a little thread of black wool. Two coats work with all four: an Empire-waisted black velvet from Maggy Rouff and, from Lanvin Castillo, the ravishing white taffeta greatcoat on the opposite page. (The whole race of short, spectacular-looking evening coats seems, to Mme. de Nervo, one of the most eventful fashion ideas in decades.) Black, all forms of beige, grey, and navy blue are the bulwark-colours of Mme. de Nervo's day and afternoon clothes-life, and a really smashing wool suit in any of these colours she considers *the* fashion of the year, any year. With all her clothes, Mme. de Nervo uses jewellery sparingly, importantly. Unseen on these pages—but invariably present—her jewel signature: an old, thick gold watch chain, wound twice around her wrist and worn in tandem with a platinum snake-chain. Embedded in the latter: a watch, perfectly readable, roughly the size of a speck of confetti.

KAREN RADKAI

PATOU

GRÈS

DESSÈS

LANVIN CASTILLO

HEIM

MADELEINE DE RAUCH

CLAUDE RIVIÈRE

DIOR

MAGGY ROUFF

GRIFFE

CARDIN

NINA RICCI

GUY LAROCHE



SANTE FORLANO

Mme. Jean-Louis Vigier



Countess Marco-Fabio Crespi

Countess Crespi is an American by birth, the former Miss Vivian Stokes. Now, with her Italian husband and their six-year-old son, she leads a rather mobile life divided between Florence, New York, and São Paolo, where Count Crespi manages business interests established by his grandfather. A lively, energetic young woman who adores travelling, the Countess has made two trips into the interior of Brazil with her husband; speaks several languages and is studying another, Arabic. She is serving on the Committee for the "Carnival in Venice" dinner-dance to be held on December fifth at the Waldorf-Astoria to help further American-Italian exchange scholarships. Here, she wears Balmain's short satin evening dress in two shades of blue.

Mme. Vigier is the pretty wife of the President of the Municipal Council of Paris, an office which corresponds to mayor. Blond, with grey-blue eyes, she performs charmingly her many official and semi-official duties—giving large ceremonial receptions at the Hôtel de Ville, the Paris City Hall; entertaining less formally at the Hôtel de Lauzun, a stately old Paris house which is one of the perquisites of the Président du Conseil. (She and her husband actually live in a pleasant apartment on the rue de Buenos-Aires.) In September, M. and Mme. Vigier came to America under State Department auspices, visiting, among other places, New York, Chicago, San Francisco, Dallas, and the Grand Canyon.

The high waist in fur; the fisher revival

KAREN RADKAI

Left: The silken touch, in fur—black Persian broadtail worked as softly as moiré silk. High-waisted, full-length coat, the collar a looped tie of dark mink; enormously elegant for town (any time), late day (any place). Designed by Sophie for Saks Fifth Avenue. Gold and diamond jewellery, David Webb.

Facing page: Return of a native fur—North American fisher—that flourished during the Twenties, then disappeared. Reasons: its rarity, its expense, and its weight. Now it's back—still rare, still expensive (though not as), but no longer heavy. Here, it's lightly and beautifully worked in a seven-eighths-length coat for day, for casual evenings. At Ritter Bros.; also at Joseph Magnin; Holt Renfrew of Canada. Cartier jewellery. Coty's Bright lipstick, nail polish.





Report from the field: clothes and cars

Here in a field of autumn greens, land gear taking to the road this year—the gear consisting of two wonderful travelling outfits that classify as country clothes, but could, with only minor adjustments, pass smartly into city limits. Example above, the vanilla-coloured kidskin coat lined in lamb's wool, stunt-riding on the 1959 Continental Mark IV hard-top sedan—its unswerving length shortened, like this year's skirts, by two inches. The coat goes, here, over black cotton corduroy slacks; for city driving, it could be worn with a black pleated skirt. Opposite, another costume on tour—a leather-collared coat and straight skirt of Glen plaid worsted in neutral-country colours; a creamy cotton overshirt. The tour, managed by the 1959 Thunderbird soft-top convertible with four seats, a top that stashes away into the trunk (eliminating a collar of collapsed canvas behind the seats). Kidskin coat by Samuel Robert, about $175; slacks by Evan-Picone (Cone fabric), about $15; at Saks Fifth Avenue; Hutzler's; Frederick & Nelson. The costume at right: coat, about $75; skirt, about $30; blouse, of Stevens fabric, about $13. All at Lord & Taylor; I. Magnin; Holt Renfrew of Canada. Strapped shoes by Amalfi. Road-going props in the field here: field glasses, shooting stick, picnic basket—all, from Abercrombie & Fitch.

RAWLINGS



Crystal greens Newest thing lingerie can be: green—in crystal clear shades that range from mint to emerald. Thought transference here? Ideas to start their lives, distinctively, in Christmas wraps. *Opposite:* Crystal green nightdress and peignoir, both Récamiered by low shirred necklines, high waists, ankle-lengths. By Lucie Ann, in Burlington tricot of nylon and silk; nightdress, about $35; peignoir with three-quarter sleeves, about $70. At Bergdorf Goodman; Julius Garfinckel; Hudson's; Neiman-Marcus. Lipstick for greens: Pink Camellia, this by Imperial Formula; also at Bergdorf Goodman. *Right:* Emerald green at-home robe (for holiday hostessing?), with high waist, full skirt. This, in William Rose fabric of silk and Avisco rayon; about $50 at Lord & Taylor; Famous-Barr; Sakowitz; I. Magnin. Andrew Geller shoes.



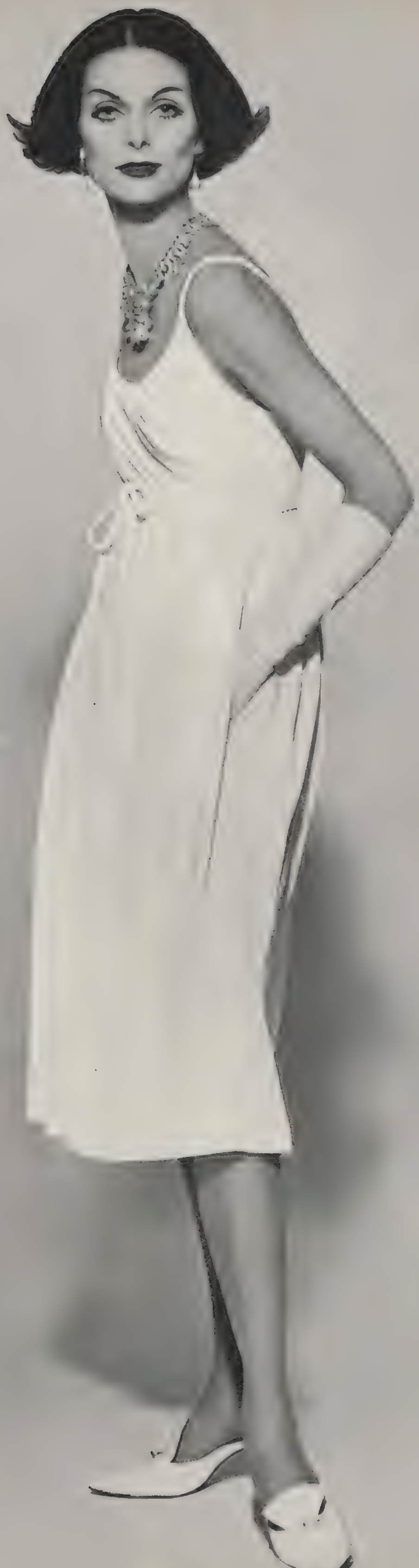
LOUISE DAHL-WOLFE

Crystal greens, *continued*

Below: Another way for lingerie to be green: partly. Here, a white pleated nightdress of nylon tricot, ribboned with deep crystal-green nylon velvet (washable) across the shoulders, around the waist. This, dress-length, and charming. By Kayser, made of Du Pont nylon; about $11 at Lord & Taylor; Marshall Field. *Opposite:* Long nightdress in two layers of greenery—both paler mint-coloured nylon tricot. These, stemming from a shiny white strip of silk satin that forms binding, straps, bows. Of Stevens fabric; about $20 at Bonwit Teller; Joseph Magnin. Empire hairpiece by Joseph Fleischer. Slippers, on both pages, by Capezio. The Oriental screens and other props on all four pages, by Charles R. Gracie & Sons.







In Mexico, serapes are for tourists; the real Mexico is a land of white-white (the sun does the bleaching), Spanish black. Here, clothes designed by new Mexicophile, Greta Plattry in three degrees of cool black-white performance—jersey, chiffon, sharkskin. Everything is of Arnel, a fibre with great clothes sense, north or south.

Left: White draped Arnel jersey that skimps on the valet service. It might be the only short evening dress you take south. About $40. Collar of lacy rhinestones by Schreiner. Tongued slippers by Capezio.

Near right: Afternoon and evening-y dress of black Arnel and silk chiffon wrapped around the waist and, softly, saying everything that has to be said about how a little black dress should look. About $45. Handbag, flat and neat as a notebook: by Josef.

Far right: White sharkskin bathing suit (and Arnel white is white-to-stay), with great chunky black scrolls down the front pleat. All the fullness is as it should be—at the sides. About $25. Gobi hat—by Gobbi. All the Greta Plattry clothes: Best & Co.; Kaufmann's; Burdine's; Frost Bros. Hat: Best & Co. Kobley & Stern sunglasses.

PALUMBO



Sun-scape dressing—in black and white

The bright southern shoe-scape

Eight new shoe-shapes. Three new shades of shoe-brightness. One point: some of the sunniest weather in resort climates now is the kind you pack in a shoe bag.

Counter-clockwise, opposite:

The bright shoe's softest side—rose geranium shoe in suèded leather; medium heel; Oxford tie. By Johansen; $15; Stern's.

X-straps, closed back—rose geranium evening shoe in satin; by Julianelli. $37. Bonwit Teller.

Pinnacle heel and—off-page—a thin strap. Orange suède strapped sandal; $43. Delman.

Orange faille—and the quirk of ghillie-ties for evening. By Evins; about $40. At I. Miller.

Orange suède shoe, oblique strap; for white, sand-colours. By Julianelli; $37. Bonwit Teller.

Clockwise, this page:

Bright red felt opera pump on a middling heel, with a stretch of bow-tie bows—pink and red—along the vamp. This, by Capezio; about $17. At Lord & Taylor.

At three-fifteen on the dot: Canvas boots in tabasco red—pointy toe, black lacing, amusing little wicked-witch heels. A pair of these could probably put drizzly weather in the things-to-look-forward-to category. Boots, by Capezio. $17. At Lord & Taylor.

Rose geranium T-strap shoes in glazed kidskin, flashing white through the punch-lines, plaid inside. Pink, red, orange, yellow—all, possible dress-allies with rose geranium. Shoe by Valley; $19. Best & Co. Kidskin, both pages: The Allied Kid Company.

RAWLINGS



To our way of thinking, what every woman wants of make-up is staying power. After marvelling enviously for years at the leaf-clean ballerina make-up that survives not only the ardent leaping of the ballet, but the withering blaze of stage lights, we are pleased to report the facts of the matter, as revealed by Miss Alicia Markova. Miss Markova, a C.B.E., or Commander of the British Empire, and one of the few dancers who holds the distinction of being a *prima ballerina assoluta*, is, besides, fascinating to look at, and known on-stage and off for a sort of camellia *maquillage* that still looks camellia after a rigorous two-hour *Giselle* or a spirited *pas de deux*. Outlined opposite is the make-up she uses in the theatre and in private life. The surprise element, as practically anyone can tell at a glance, is its simplicity. "You see," explained Miss Markova, "I don't believe in exaggeration . . . I just want to be myself." By design, her make-up keeps the face uncluttered, showing a maximum of expression. And, most important, it lasts without retouching for hours. . . . Apart from the techniques involved here, Miss Markova has what we can only call a Point of View; she has developed and still practises deliberate *calm* with the same professional concern she has for her exercises at the barre. Exercise, obviously, is a constant in her life, and the resulting briskness of circulation she considers important to the quality of her skin—which is very good indeed. As for diet: it should be "nourishing. I *adore* potatoes." Nourishing, too, is her word for weekly foot baths of lukewarm milk which "feed the feet." But calm—that's the goal to strive for. On her dressing table, with a picture of Diaghileff, a tiny head from Nairobi, a white clock, is a copy of St. Teresa's bookmark that says in part: "Let nothing disturb Thee/Nothing affright Thee." *Left:* Alicia Markova, photographed for Vogue, during her recent guest appearances in New York.

Markova's imperturbable make-up

A twelve-point maquillage—unwilting, unfading—devised by the famous British ballerina, Alicia Markova

RAWLINGS



1 At the theatre, before performance, Miss Markova tissues her face clean, then applies carefully a base of cream-stick make-up, spreading it well up towards the hairline, covering the throat.



2 With a small, precise gesture, she puts a brown shadow under the tip of her nose to shorten an effect which one critic described as "etherealized Fanny Brice." This is the *only* contour trickery she uses.



3 Strokes of brown on eyelids suggest the shadow of lashes. She uses brown because her eyes are brown, and she thinks shadow should match eye colour. Blue shadow gives a blue-eyed look.



4 Then with a very clean puff and fine-textured powder, she systematically powders all over face and neck, layer upon layer, for ten full minutes. This makes for the imperturbable staying power.



5 Next, false eyelashes applied well to outer edge of the eyes to "open them out," make them expressive instead of veiled. Markova never bothers with mascara; never wears fake lashes off-stage.



6 Powder again—more of the methodical layering business that sets a *maquillage* for literally hours. Although this is a theatrical technique, she follows the same plan for evening make-up off-stage.



7 With a black liner, she draws a complete outline of each eye. (Strong stuff outside the theatre, this might be better accomplished by strictly drawing-room stars with a brown or grey liner.)



8 To complete this rather Nazimova eye, Markova pencils her eyebrows with black, drawing a definite line that emphasizes but does not alter the natural shape of her own symmetrical black eyebrows.



9 Still the lasting matte finish is not assured. Markova powders again—chin, cheeks, nose, forehead—with the unruffled tidiness that marks all her gestures. This sets everything but lipstick.



10 Then, with a clear blued-red lipstick, she paints her mouth. Orange lipsticks she avoids because they seem wrong for her; tend to vanish in blue light.



11 For greater clarity, flawless, unblurred brilliance, she defines the mouth's outline with a lipstick brush. Again, no artifice; just the natural shape.



12 After a final briefer powdering which includes lips, Markova slicks on a bit of cold cream or Vaseline over her lipstick—"just so you don't look dead."

BY FRANK H. BOWLES
President of the College Entrance Examination Board

How to get

If a college is willing to admit an applicant, why should his parents concern themselves with his qualifications?

Because parents are the ones who must decide whether their children are to go to college. Schools can supply evidence of ability and preparation and can advise on chances of success in college, and colleges can use or disregard the evidence, depending on the way they handle their admissions. But the parents have the responsibility for making the decision and can not pass this off to anyone else. For example, the outlook for college success is not very bright for a student who stands in the third quarter of his class with an I. Q. of 105. If he has been admitted to a college which has a record of graduating only three out of every ten, then it is clear that the college is not concerned about qualifications. If the student fails in college, the parents will have to accept their share of the blame for letting the student undertake a task for which he was not qualified.

If the parents, as well as the student, understand the risk involved in entering college despite lack of qualifications, isn't it all right for him to go ahead?

It never seems to work out that way. Parents who let their youngsters plow ahead into almost certain failure always seem to be the ones who make the most commotion, blaming the college, the school, athletics, love, and everything up to and including poison ivy when the failure actually appears. No competent businessman would hire unqualified employees, but some successful individuals seem to find nothing out of the way in letting their children enter college without proper qualifications. The real damage, of course, is to the student, not his parents. He has the knowledge of failure to live with for a long time.

What advice can be given a student who appears qualified for college but does not see, financially, how he can go?

To complete his college preparation in the very best style and see if the situation may open up in his favour. There are so many scholarship programs which can take care of full college expenses that the situation is much more favourable than it used to be. Even if no scholarship can be found, or other difficulties exist, there are still chances for employment and part-time college work in the evenings.

Should a boy who is an average student go to college when he doesn't know what he wants to do and sending him will put a financial strain on the parents?

Yes. The fact that he doesn't know what he wants to do as a life work has very little to do with the case. A great many students don't know, but most of them find their career in college. The fact that he is only an average student is more important, since it means that he may or may not succeed in college. But this question can and should be decided on its own merits, and not on the question of financial strain. If parents who could squeeze out the money keep a son or daughter out of college on the grounds of financial strain, they are mortgaging the child's future instead of their own. Estimates are that a college graduate will earn $100,000 more in a lifetime than a person who has not gone beyond high school. Since a college education costs between $6,000 and $12,000, the investment is obviously a pretty good one.

Do these points about qualifications and the importance of college apply to girls as strongly as they apply to boys?

Yes. There are three main reasons why:

1. The chances that a girl will be, at some time in her life, gainfully employed are going up every year. Even though a girl may plan on early marriage and never expect to look for employment, she must always reckon with the possibility that circumstances may change her plans.

2. The chances are better than even that a woman who has gone to college will marry a man who has gone to college. Thus, she can share the tangible and intangible benefits that come with a college education. Also her college training will enable her to contribute more effectively, in countless other ways, to her community and nation.

EDITOR'S NOTE: No man in the country knows more about the ease and difficulties of getting into college than Frank Bowles, a tall, laconic, white-haired man who runs the powerful CEEB. What he wants for parents and students is quite simple: more judgment and less hysteria. At one time, Director of University Admissions at Columbia, he has since been advisor to dozens of colleges, served on countless educational boards and councils. An engaging, direct speaker and a formidable enemy of educational double talk, he has thorough command of his subject. This month his new book, "How to Get into College," from which these twenty-four questions and answers were taken, was published by Dutton.

into college

3. Any man who has gone to college will almost certainly hope to send his children to college and will plan accordingly. A mother who has attended college can contribute a great deal to helping her children to prepare for college. College, therefore, is a part of preparation for parenthood.

Is there any single item of information which indicates the quality of college preparation offered by a school?

Yes. Last year's list of graduates from the school and the colleges they entered. The percentage of graduates entering college, out of the total who graduated, indicates the extent to which the school's main business is college preparation. The list of colleges they entered gives a pretty good idea of the college opportunities that are open to its graduates.

A school that sends over 50 per cent of its graduates to college can be considered primarily college-preparatory. A school whose top-quarter graduates regularly enter the best-known colleges can be considered to be doing a good job of preparation.

What are the characteristics of a school which has a good college preparatory program?

These characteristics come under three headings:

Studies. There should be heavy emphasis on the academic subjects—English, social studies, foreign language, science, mathematics. There should be plenty of homework assignments which include collateral reading from the school library and regular required work in English composition.

Guidance. There should be a guidance program which helps students in planning their course of study, keeps track of their progress, and helps with college applications.

Activities. There should be an activity program which supports the program of studies. Students should have a chance to work together in social affairs, athletics, student government, publications, and other interest groups.

It is important that these characteristics should be in balance. Studies and guidance should not be overbalanced.

Is there any safe and sure-fire program of courses that will prepare students for all colleges?

Yes. Four years of English, three years of Latin or a modern foreign language, two years of history or social studies, three years of mathematics (elementary algebra, intermediate algebra, plane geometry), two years of science (chosen from chemistry, physics, and biology), two elective units (chosen from the following: two additional units of foreign language, or a third year of social studies, a fourth year of mathematics, or a third year of science).

When a student finds a foreign language difficult, why can't he drop it? Many colleges do not seem to require it for entrance.

While it is true that not all colleges require a foreign language for entrance, it is also true that all first-rate colleges *do* require it for entrance, with a few exceptions for out-of-pattern students. Furthermore, entrance requirements in foreign languages seem to be going up, not down, so that more colleges will be requiring them. A student who drops a foreign language has simply reduced by 50 per cent the number of colleges he can get into. Besides, foreign languages are not that difficult. It may be food for thought to consider the fact that all European students preparing for university entrance are expected to be able to read, write, and converse in from three to five languages.

Our daughter makes high marks without any studying that we can discover and reads everything in sight, but isn't interested in school activities. Shouldn't we urge her to go into activities to improve her chances for getting into college?

No. Her chances of getting into college are excellent just the way she is going. She is probably very bright and a very rapid reader and is doing the things that interest her the most. The best thing to do would be to see if the school has any honours courses or other programs for bright students. Very often bright students, when they are grouped together, form their own activity programs. *(Continued on page 151)*

VOGUE
PATTERNS

A Paris costume—copied line-for-line with Vogue Patterns



One jet route to Paris in operation for some time now—the Vogue-Pattern route. Inside the pattern envelopes: direct-from-Paris plans of Collection clothes, complete in detail, ticketed for the woman with conclusive ideas about colour and material. *Left:* Sifting all the marvels of the Collections, one of the great hits was the new daytime dress—quietly, disarmingly right for nine city days out of ten; always with its own coat. Here, from Lanvin Castillo, a wine-red wool crêpe dress with heightened line; less length, less sleeve. The coat of heavier wine-red wool (tossed to one side in this picture) narrows to the hem from a standing collar; fringe tie and two buttons. Vogue Pattern 1428. *Opposite page:* Near right, Jacques Heim dress under one of the shortest jackets on Paris record—terminus, just above the waist. Far right, above: a shortish flapped coat of the same cocoa wool as the jacket with the news of wide clipped sleeves. Below this, appearing solo, the dress, of cocoa wool and gathered chiffon. No sleeve surplus is the special news Paris abounds with. Vogue Pattern 1427. Paris pattern, too—the car, a Renault Dauphine. *For other views, sizes, yardages, turn to page 159.*

LANVIN CASTILLO: VOGUE PATTERN 1428





The good old

What I think I miss is not the good old days—it's the good old *daughters. We* were the ones who made the good old days of the late twenties so halcyon, and gave to the world such a golden sense of security. I wonder if our parents appreciated what they had in us.

Of course, we weren't exactly saintly. We did our share of protesting their inhumane treatment of us, but—like modern employers who use the device of the "complaint box" to release internal pressure—they took it as a necessary evil. It was just that in our simplicity the modern expedient of organized resistance never occurred to us. Parents of good old daughters were not alert to the rights of minority groups; nor had children begun to be educated in "togetherness" from kindergarten age. The forces were gathering, of course. Scarcely had we been launched before group orientation was upon us and the day of the parent had passed. Within our lifetime I expect to see parents deal with children through a union representative.

The mothers and fathers of good old daughters were singularly resistant to social reform. In most cases completely blind; when their backwardness was pointed out to them, they showed a thorough imperviousness, as well. Most good old daughters can testify that when they brought home the news that Mrs. Jones was allowing Rosalie to drive all the way to New Haven alone with a boy—so why couldn't they?—their parents' tight-lipped expressions made it clear Mrs. Jones and not the system was at fault.

Girls no longer have to take a thing like this lying down. Equipped with skills and techniques unknown to the good old daughters, they have made our puny efforts laughable. They have, in effect, taken over the system. Now they cut their forensic teeth in televised forums where, with their peers, they discuss such topics as, "What Is Wrong with Parents?" and "What Adults Need to Know about Getting Along with Me," and parents and teachers, reeling under attack from such an unexpected quarter, encourage them to greater self-expression. Parents of good old daughters were not noticeably moved by a desire to be fair; to be right was considered sufficient.

The climate today is markedly changed. Adults now awed by the brilliance and precocity of young "persons" (this euphemism has replaced the word "children," which, as everyone knows, carries a humiliating stigma), have been quick to make the necessary adjustments.

Whoever thought up "Plus ca change, plus c'est la même chose" couldn't have had this generation of daughters in mind. They aren't *la même chose* at all. For heaven's sake, *we* were simple! Take the matter of boys . . .

Boys in those days were hard to overlook, or even to take calmly. For one thing, they were something of a novelty; we saw very little of them. They were uniformly objectionable and given to following us down the street with jeering taunts. They wouldn't have been caught dead in our company, a sentiment which we heartily shared . . . sort of. Nevertheless, they cared about us. One had only to observe how studiously they avoided looking at us, to see how violently they knocked each other around in our presence, to know how deeply we moved them. All of our contacts were vibrant with emotion, although protocol demanded from both groups the appearance of unbending hostility. The mysterious emanations of attraction exerted by those unspeakable creatures were things no right-minded girl would admit to feeling—publicly, at least.

Privately, of course, we lived lives of turbulent passion. Small incidents which quite escaped the notice of our dull-witted elders supplied fuel for the fires of our imagination. If a boy were observed riding back and forth in front of our house on his bicycle, oblivious to the fact that we were seated on the porch swing, the event was of such significance that it thoroughly justified a tremulous notation in our diaries that night. We were careful, naturally, on noticing this phenomenon of courtship, to betray no sign of interest. At such times, we fastened our solicitous attention on our little brother, or some similarly repulsive object, demonstrating a sweet femininity that was well-nigh incredible—in the case of our little brother, at least. But our sleep was often disturbed by visions of a future in which the bicycle rider reappeared, miraculously metamorphosed in a manner reminiscent of the denouement of "Beauty and the Beast," and clasping us in his arms, declared himself in firm and manly tones.

"Annabelle," he would say (girls named Mary and Helen . . . or Janet . . . were never satisfied with their names; for several months at the age of twelve I was known to myself as Yvonne), "I have thought of no one but you since the afternoon I saw you sitting on your porch, wearing that blue-flowered challis dress with the white organdie collar trimmed with real Irish lace, with a pink taffeta ribbon in your hair. I can no longer live without you. Will you be my wife?" The good old daughters tended to be unrealistic about boys.

Since unrealistic about boys is, I am told, exactly what girls today are *not*, I have given this aspect of the changing scene an unblinking study, prepared to be impressed. My impressions can now be summed up in a word—hmm. These girls rush in where good old daughters feared to tread and

daughters BY JANET AGLE

the resulting confusion has, to me at least, some of the appearance of a shambles. The separation represented by the distance from the porch to the front sidewalk was in many ways ideal and seems to have disappeared with the good old daughters.

What grasp I have achieved on the subject of adolescent boys has been arrived at by grinding years of enforced association with them. I have several specimens under observation in my home. I have studied them with the best will in the world, and if there is a way to penetrate the mystery of what goes on in their minds, I have not found it.

An easier approach to the problem is to isolate what does *not* go on in their minds. In this way, it is soon apparent that the scene we good old daughters used to lull ourselves to sleep contemplating was several degrees to the left of unrealistic; it was fantastic. The simple phrase, so right, so inevitable, so *obvious*, "Will you be my wife?" is positively the last thing to be found in the mind of a man of any age, and—here I speak with all the force of my conviction—NEVER remotely to be discovered in the thoughts of a thirteen-year-old bicycle rider.

It follows, then, that adolescent boys and girls are already at cross-purposes, and intermingling can only lead to confusion, if not downright frustration. Parents of good old daughters simply withheld them from combat until they were old enough to go out and pick on someone their own size—which any thoughtful observer of the maturing process will not interpret to mean boys of their own age. However, with the decline of the parent as a force, and the assumption of power made possible by tight organization on the part of today's daughters, a great change has been effected. Girls have been able to discard the outworn methods of the past and create a system of their own, marked by forthrightness and perhaps—as they say—realism. Like all systems it is not without a flaw.

In all change there is a loss as well as a gain, and while the maidens of today may not lament, as I do, the passing of the good old daughter, I feel their lives would be richer if they had managed to retain, at least, the nice young man.

Intense social activity now marks the years during which we good old daughters were kept languishing quietly at home, minding the baby, running errands for Mother, and playing Rudy Vallee records with our lovesick friends in one another's bedrooms after school. Every now and then, for a whale of a treat, someone's father would take us to a movie and buy us sodas in the drugstore afterwards. For male companionship it was Father, every time: it wasn't such a bad arrangement. However, we were given to reading (and writing) poetry, and a favourite line of ours was "Full many a flower is born to blush unseen . . ." It was a poignant time, made rich by anticipation.

Somehow this all worked out. Life had its adolescent tribulations, but then we were all in it together . . . and the end of these troubling times was in sight. Incredible as it may seem today the end was often delayed as long as the age of seventeen or eighteen. When we emerged, however, there was none of this nonsense about associating with our chronological peers. We were—and everyone understood this—young ladies, emotionally and intellectually ready to engage the attention of mature young men of twenty or so, and that was where our interest lay. To have been trapped, as seems to be the fate of our daughters, in the society of a boy our own age, would have been as agonizingly boring as it would have been socially damaging. To accept the attentions of such a boy was the equivalent of running up the white flag.

The extent of the change brought about by the organized youth movement was borne in on me, at last, when my eldest son reached the age of about twelve. Adjusted to the nightly flow of incoming calls from classmates who hadn't heard the French assignment, I was totally unprepared when a new and jarring note was struck. A young lady telephoned to invite him to escort her to a party. His indifference to her offer was pronounced, but not apparently discouraging—in the ensuing years he and his confreres have seldom found it necessary to lift a finger to keep their social calendars full.

Only a good old daughter could appreciate the impact of that first telephone call. *A girl had taken the initiative!* We would sooner have died than have given in to such an impulse. The Gospel According to Father was specific on this point: better to blush unseen than be guilty of behaviour which both he and Mother referred to as "unladylike," but which was tacitly understood, on all sides, to mean "unfeminine." Here was the crime, and the punishment would follow swiftly: boys would not respect us.

Perhaps I am wrong; perhaps the new system is an improvement. It's only when I look at my sons and their friends that I can't put down my alarm. As far as they're concerned, Father's dictum seems to have as much validity as it ever had. The boys' attitude seems to make it clear that today's daughters have renounced, along with the pleasure of being sought-after, the pleasure of being cherished as well. Any attempt to indicate to a young man, today, that girls are deserving of respect establishes a parent as an *(Continued on page 157)*

GOSSIPY MEMO ON SKI PLACES

A fresh ski spot, Sugarbush Valley in Warren, Vermont, is rushing into focus. In December, a 9,300-foot lift will start moving its fascinating blue, red, yellow, and grey bubble cars which look faintly like dangling Isettas. Two new hotels are going up: Mad Bush Chalet and The Inferno; and Armando Orsini is converting an old barn into a bar with dancing. As well-groomed as a golf course, but well-snowed until May, the Lincoln Peak trails and gladed areas are singularly good for downhill skiing. Incidentally the cartoonist Peter Estin is head of the ski school.

Five hours by car from New York, Big Bromley, at Manchester, Vermont, usually has a rich yield of snow through March. This year a new chair lift will supplement the six J-bars. Among the new stuff in Sig Buchmayr's shop are Sohler black or red metal skis and hooded coats of Austrian lambskin. Bright red warming houses spotted among the white hills like to have skiers stop in for lunch and hot tea. At Wilburton Inn, a brick and gabled kind of English country house, the charms include a talented chef, large rooms, and a few cottages. With meals, from $17 a person a day.

High in the High Sierras, midway between Los Angeles and San Francisco, the new Mammoth Mountain Inn is the newest skiing place in the area. Scheduled to open on December 18, it's a sort of all-things-to-all-skiers place—including the pre-skier: a nursery and skating rink are among the facilities. There are places to dance and a game room; Hugo Keusch, a former maître d'hôtel at the Palace Hotel in St. Moritz, will direct the dining room. Duplex suites with sun decks and fireplaces cost $24 a day for two; dormitories, $4.50 a person a day; all without meals. Like Sun Valley, Mammoth Mountain will easily convert from winter pleasures to the summer ones of fishing, swimming, camping, and pack trips.

Quebec's Laurentian Mountains, deeply-snowed in winter, have long been a magnet for sportsmen. Among the pleasanter places to stay are Mont Gabriel Club, which has, apart from skiing, a coach-and-four, and many other diversions, and The Chantecler at Ste-Adèle-en-haut, which looks like a red-roofed château on Lac Rond, and dotes on such amusements as sleighing, indoor swimming, skiing, and curling on a shining rink.

A new Mercedes-Benz and a tour of three countries are skillfully combined in a ski plan of Lufthansa, the German airline. (Later, cars are shipped back to this country.) After picking up the cars at the Daimler-Benz factory in Stuttgart, the caravan proceeds to Zürs am Arlberg in the Austrian Alps for eight days, then to Davos in Switzerland for fifteen days, and, perhaps, to Val d'Isère in France for five days. All first-class (not including the car), $1,440 for twenty-eight days; $1,575 for thirty-five days. Other ski trips in such rentable cars as Volkswagens, Opel Records, or even in a Mercedes-Benz, cost surprisingly little. Write Steve Lohr, General Tours, 595 Madison Avenue, New York 22, N. Y.

Economy ski flights, starting from New York in December, will float off to the mountains of Switzerland, France, Austria, and Italy. Swissair deposits skiers in Zurich, where they entrain for Klosters, a high village famous for its superior runs. There a handsome Olympic skier, Andreas Ruedi, meets skiers and guides them (in English) around the slopes, mixing ruddy Swiss charm with solid Swiss instruction. Guests stay at the Hotel Silvretta and *après-ski* life revolves mostly around the lively bar, Cheza Grischuna. Fortnightly departures from December 19; fifteen days, $980. Write: Continental-American Travel, 465 Park Avenue, New York 22, N. Y. Air France arranges to steer skiers, in seventeen days, around three French resorts: Saint-Gervais-les-Bains, Chamonix, and Val d'Isère. Slopes are stiff enough for experts or tame enough for novices, and skiers stay at least three days in each place. Rooms, without bath, are reserved in first-class hotels; the tour rates, $799, for transportation, hotels, and food. Alitalia Airlines has several three-week ski ploys from New York, but all fanning out from Paris. On one tour, for instance, skiers go by night train to St. Anton am Arlberg for six days' sport in the Tyrol; then to Cortina d'Ampezzo, in Italy's Dolomites, for six more snowy days. A dart to Florence and Rome is included, too, before flying back to New York. Cost, depending on choice of hotels, from $870.

Vogue's 1958 presents for the house →

Facing page: The presents people live with—eight new ones here, and more to come, pages 144 to 147. For addresses of all shops named, see page 153.
Japanese canisters in lacquer red, handsome enough as objects to be subject to cachepot use through house. Set of six, $5.50 at Serendipity.
Foot-high goblet for flowers. Hand-blown Venetian glass, $5. Designed for Living; Frost Bros.
Transistor time—clock of the post-electrical age. $40 plus tax. At Altman's; Marshall Field.
Cup-size wooden spoon for kitchen décor or heavy kitchen duty. This, $2.10. From Georg Jensen.
Gilt-glazed ceramic cachepot or planter, fairly gleaming with chic. 8″ tall, $35. Helen Cole.
Roi soleil mirror to dazzle a wall. Fake emerald flames licking out of a small, pale pseudo-wood frame. By Vautrin, $40. Lord & Taylor.
White porcelain firebowl for candlelight, Japanese fashion. $2.25 with teak stand. Galleria.
Coffee upstairs. White porcelain cup, saucer, carafe. $6 at Lord & Taylor; Woodward & Lothrop.

VOGUE'S FASHIONS *in* LIVING





Scintillating is the word for Eaton's Gifts of Beauty

Writing papers beautiful in tints and textures, the envelope linings and beautiful boxes sprinkled with shining "star dust". For brilliant giving, choose EATON'S SCINTILLATE stylings. In fine Stationery Departments, *now*.

1. White; Blue; Pink paper. Linings with scintillating Gold. $1.59
2. White; Blue; Pink. Linings with Persian Rose scintillates. $1.59
3. White; Blue. Notes and Letters. Linings sparkle Gold. $2.50
4. Persian Rose accents All-White or Assorted Colors. $2.50
5. White Letters, Blue and White linings, Gold stardust. $5.00

Also in rich cabinets at $3.50, $5 and $8.50

EATON'S
FINE LETTER PAPERS

EATON PAPER CORPORATION PITTSFIELD, MASSACHUSETTS

How to liquidate a Christmas list

Fast on the walking heels of Vogue's holiday food-to-give report ("How to Eat a Christmas List," in the November 1 issue of Vogue), the wines-and-liquors situation is reported here.

Recipients haven't changed noticeably since last year (anyone from the bachelor, class of '58, newly moved into his city quarters—to one's grandmother, who doesn't really need any more pin cushions), but many of the bottles and packages *have*. Remember that wines and liquors are flexible presents, at once as personal or impersonal as you would have them be. (A $2 split of pink champagne from California could be as endearing as an over-a-century-old Madeira that Napoleon I sampled; all is predicated on the subject and object involved.)

Now, on to specifics after a word from our notebook: though New York shops are mentioned in some cases, much of the specific cheer pointed out may be found at your local vintner. *All* prices are subject to the various liquor laws of the various states throughout the country.

There are several intriguing ways of presenting wines and spirits this year, and we will discuss them immediately, for they add enduring convenience to gifts that otherwise are necessarily a brief delight. For instance, the James Beard wine rack, a handsome item of strong hardwood and metal, will hold 12 bottles of wine horizontally or 12 bottles of spirits vertically. The units fit together, and more may be added to the original one if a larger storage area becomes desirable. Each rack is $4.95 at Sherry Wines and Spirits Co., Inc., 679 Madison Avenue, New York. To fill the rack, and also at Sherry's, one might start with a classic champagne, Dom Perignon, 1949 ($11 a bottle, $118.80 the case) . . . or perhaps Louis Roederer Crystal Champagne, here for the first time in the vintage of that splendid champagne year, 1953 (the bottle $9.77; the case, $105.52). Perrier-Jouët, 1949 or 1952, both great years, cost $7.85 the bottle, $85 the case.

A present that grows on you, and one of the more clever wine giftmanship ideas of this or any Christmas season, is Add-a-Comb—a series of aluminum sleeves, each 4 inches in diameter, 6 inches in length, slide-lock securely into one another to form the makings of a wine rack in shapes to fit any available cranny. They come in silvery, golden, blue, black, pink, and green metal and assert themselves decoratively around a kitchen wall, in a studio, or, if one persists in collecting them, possibly as some sort of a room divider. (One by one they could work themselves around pipes, under stairs, above refrigerators.) An Add-a-Comb encasing one bottle of wine (or for that matter any beverage) endows it with some permanent importance; several put the recipient well on his way to a do-it-yourself wine cellar. $1.50 each, or $18 the dozen, in New York at Hammacher-Schlemmer, or Abercrombie & Fitch, Madison Avenue at 45th Street.

Paul Masson has three champagnes aged in the "cool hillside cellars" of California. His Brut Champagne is very dry . . . $4.30. Somewhat sweeter is the Extra Dry . . . about $4. Pink Champagne is not only pretty but good and about $4.30. A quite romantic present (and, under the correct circumstances, one fraught with meaning), is Masson's Candlelight Pink Champagne. It involves a bottle of the Pink Champagne supplied with brass candle holder and pink candle, altogether $6. Magnums of Paul Masson champagne, always a good present and usually a practical one (for if anything is handier than one bottle of champagne, it is two bottlesworth opened with one tug). In a striped wrapping, $8.

Mumms gift-pack their champagne in France in gay cardboard chests. One holds two Cordon Rouge fifths; $13.88; another six Extra Dry splits; $11.16. . . . Veuve Clicquot Champagne is findable in two different wrappings. Two bottles of Yellow Label, cartoned, $12.60; six splits of same, again quite handsomely in-carton, run about $10.98.

To be presented in single glory for the deep satisfaction of your presents-list's wine connoisseur, one of Europe's oldest and most remarkable wines, Sol- *(Continued on page 150)*



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2



3



4



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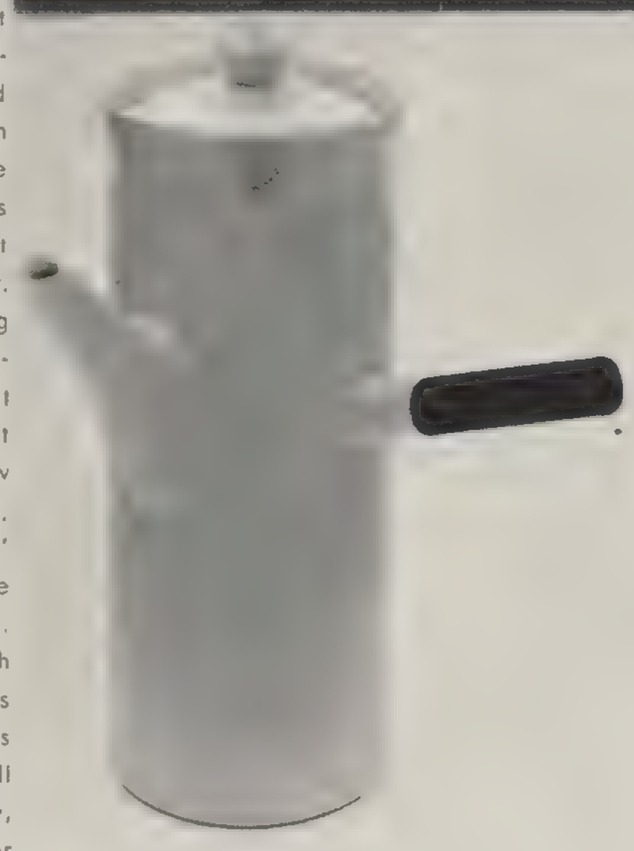
1. The vermeil idea? Going swimmingly—in a vermeil scallop shell here. A cigarette table's good luck, this could be. $10.50 tax inc. Tiffany; C. D. Peacock; Linz.

2. Fish-without-the-soup platter—oval platter with a perforated tray permits a full fish (up to 24") to drain appetizingly. This, in white earthenware, from Finland, about $20. At Bonniers; Julius Garfinckel.

3. Fifteen-piece breakfast set of white Japanese porcelain—one of the most engaging more-taste-than-money finds we've found this season. The set, which includes the coffee carafe you saw on the cover, is $15. Japanese tray of gilt lacquer, $10. Lord & Taylor.

4. White pouring-mixing bowl of glazed earthenware. Ovenproof—but that's no proof that it couldn't hold flowers now and then (Christmas Day, maybe). From Finland; 11" across, about $5. To be found at Georg Jensen.

5. Decanter of Swedish crystal to put in the hands of someone who thinks wine is to be seen as well as tasted. By Gilbey, about $3.50. Designed for Living; Young-Quinlan.



6

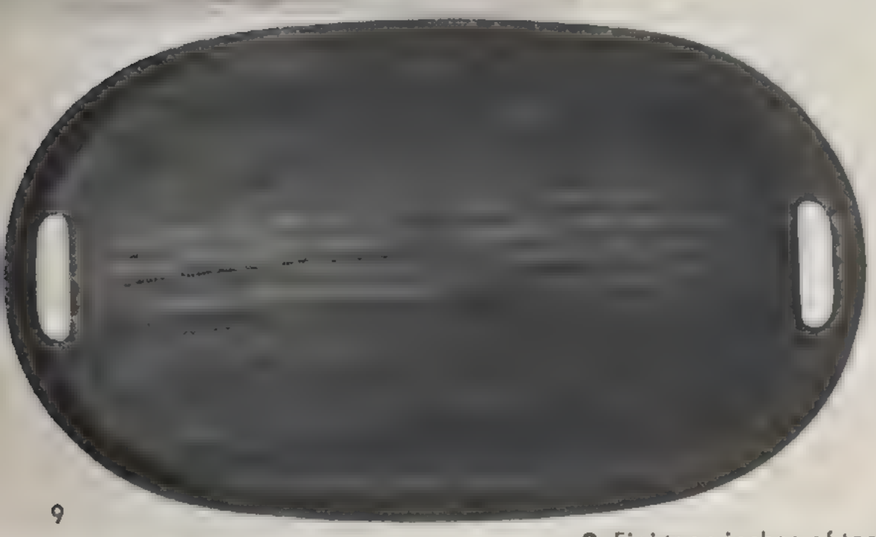
6. Six-cup coffeepot of white Japanese porcelain. Might serve cocoa, too (the 18th-century original did). About $11. Altman's; Woodward & Lothrop.

7. Gilbey wineglasses (a thought along with the decanter, perhaps), in the same Swedish crystal. 6½-oz., about $1.60. Or 9½-oz. for champagne, about $1.80. At Designed for Living; Young-Quinlan.

8. Heavenly drum-and-harp corps (or you can prefer 9 other instruments): hand-made painted papier-mâché figures from Sicily. Each—9 inches from wing to toe—about $15. Lord & Taylor; Julius Garfinckel; Neiman-Marcus.



7



9

9. Eighteen inches of teakwood tray smartness. About $9. Serendipity.

10. Portable cubbyholes: balsam box for miniature white porcelain file jars; other labels inc. About $3. Altman's; Woodward & Lothrop; May-D & F



10

Presents for the House



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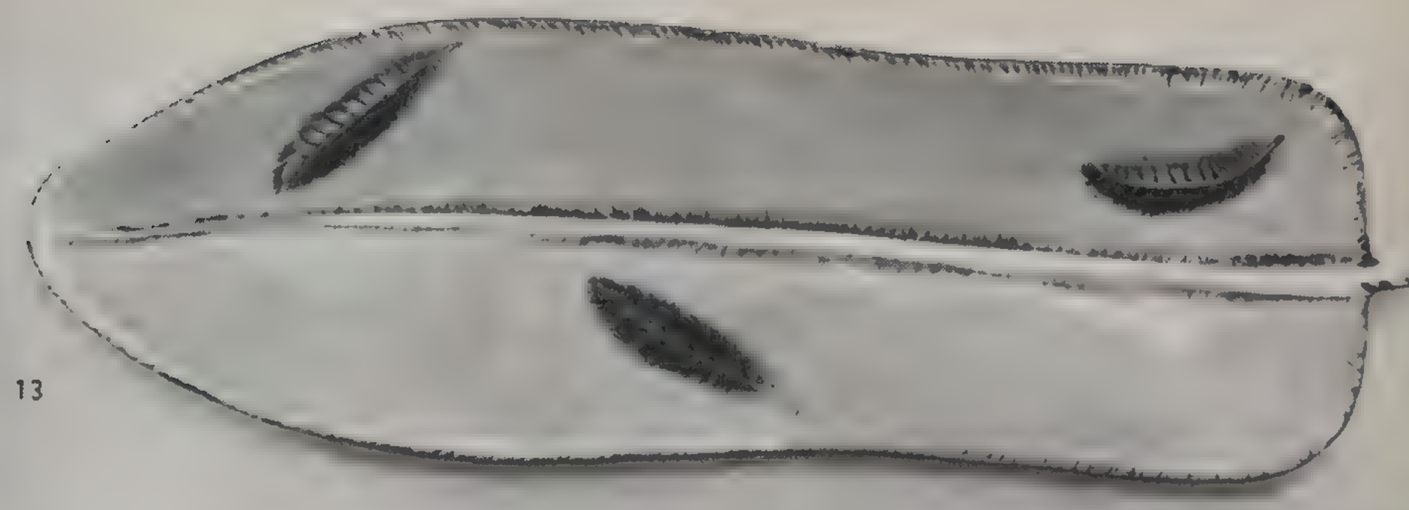
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11. Miniature indoor-garden tools that should amuse the African-violet fan. Included: hoe, rake, and thingamabob very fine for aerating. Bamboo and stainless steel. About $3.25. Lord & Taylor; Woodward & Lothrop; May-D & F.



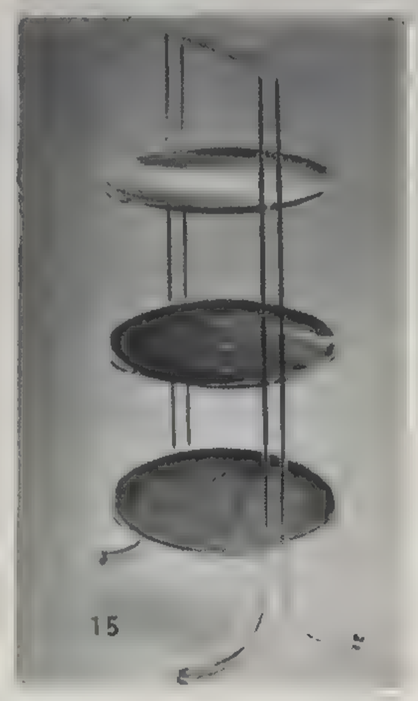
12

12. For men, for strong spirits—a good, firmly designed whisky decanter of clear crystal in a hefty weight. The collar is vermeil. So is the tie (a bourbon tag—for which, $9.75 extra). Decanter itself, $45. Prices include tax. Tiffany.



13

13. Pink or blue porcelain dish (for pins, ash, whatnots) from Italy—and a six-inch feather in the cap of the giver. $9.50. Serendipity.



15

14. Box of ornamented red lacquer as slick as a new deck of cards (or two new decks, since that's its capacity), as welcome to card players as E. S. P. This little find, $8 at Helen Cole; Mermod, Jaccard, King.

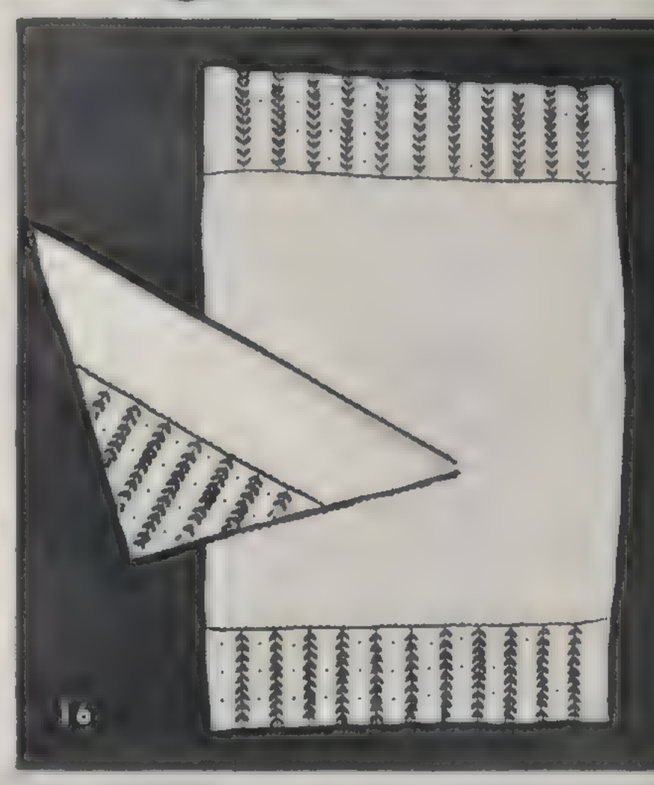
15. Muffin—or canapé—stand that could alternate its handsome walnut trays with china plates from the cupboard. Brass-plated steel stand, as dependable as its name, "curate's assistant." This, $45, at Bergdorf Goodman.

16. For those who didn't make the Fair and are *still* smarting—a set of eight Belgian linen mats and dinner napkins. Ivory linen-embroidered in coral or brown. All handmade in Madeira. $85. Léron.

17. Black and white and precisely the right size (8 inches across) to hold buffet fare comfortably, plates with a wonderfully Creil-like look—actually contemporary ceramic. These, $2 each—to be given by the half- or whole-dozen. In stock at Bloomingdale's.



14



16



18

18. The smart, simple, well-priced punch bowl that never seems to be findable (or anyway, findable in one's own house) at the needed moment—found here, silver-plated. And it holds a sea of punch—three gallons. Bowl, $53; silver-plated ladle, $11, tax inc. Findable at Lord & Taylor.



19

19. French Limoges copies of heart boxes, big enough to hold a pill or three. $7.50 ea. Serendipity; Ransohoff's.

20. For the maker of unequivocal statements ("My Martini is the purest known to man"): Val St. Lambert crystal jug, $8; muddler, $2. At Serendipity.



20



17

GRIGSBY



21



22

21. Never-before vase that carries the delightful guarantee of flawless flower arrangements every time. Of silver plate, the halves separate handily for changing water. By Lino Sabattini. $35, tax inc. At Christofle.

22. Bottle opener with sufficient brass for any bottle alive—chunky, weighty, Italian. $4. Saks Fifth Avenue.

23. Venetian glass timer—tall, the sand tinted, the purpose mainly decorative. $6; $8. Bloomingdale's.

24. Place mats of plaited tachia—pliant, elegant. Damp cloth does all. 13" x 19" oblong, $3; 15½" circle, $2.50. Hammacher Schlemmer.

25. Yellow ceramic roosters with a collectible kind of presence. 6" height. Pair, $10. Bergdorf Goodman.

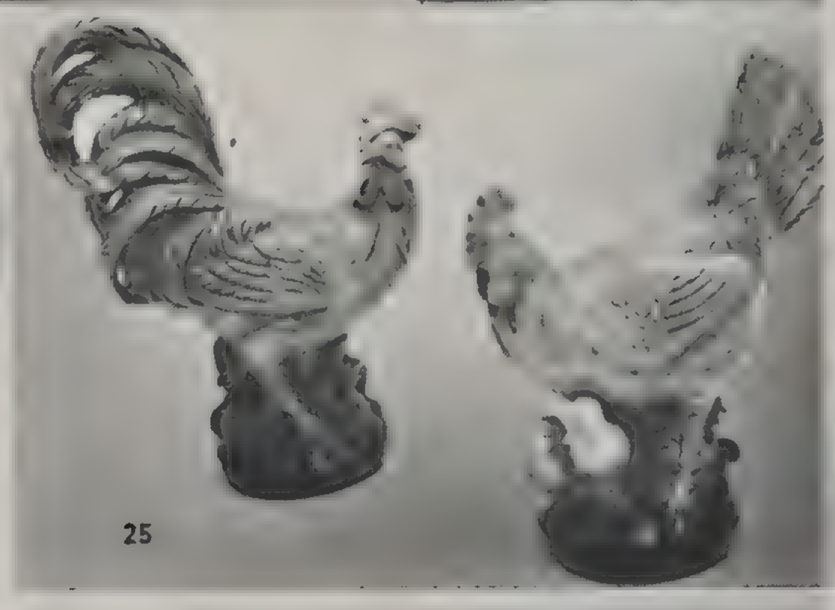
26. Black and white ceramic ash tray; "Mirage" pattern makes even ashes look neat. By Fornasetti. $5. Laverne.



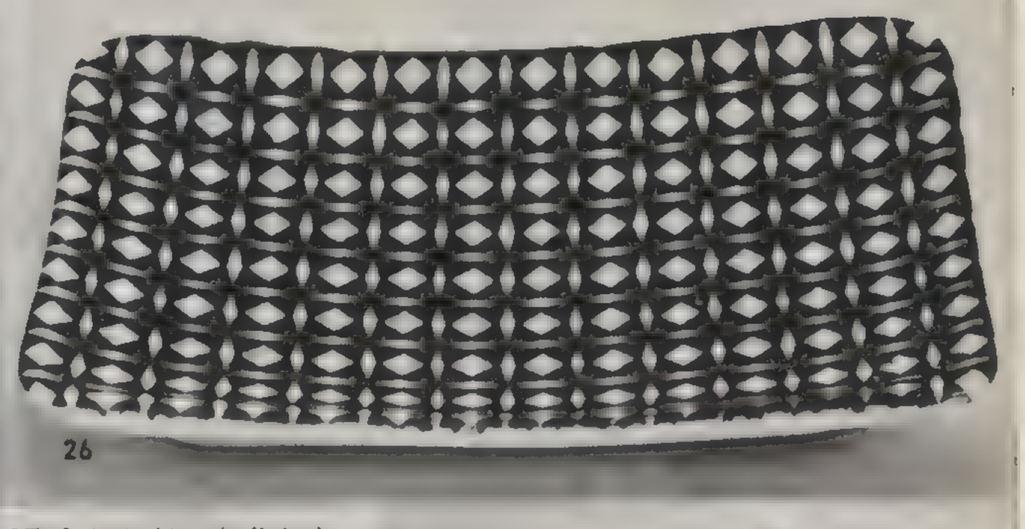
23



24



25



26

Presents for the House



27



28

27. Salad chic – buffalo-horn servers from Denmark, 13" to toss around. Set $6. Bonniers.

28. Nest of eight gold-plated trays from ash tray-size (3") to 10-inch salver. $1 to $10 plus tax at Bonwit Teller.

29. Hong Kong tray of rattan to load – as its first use – with Christmas presents in the same genre (lacquer cannisters from five-pages-ago). About $4. Lord & Taylor; Gump's.

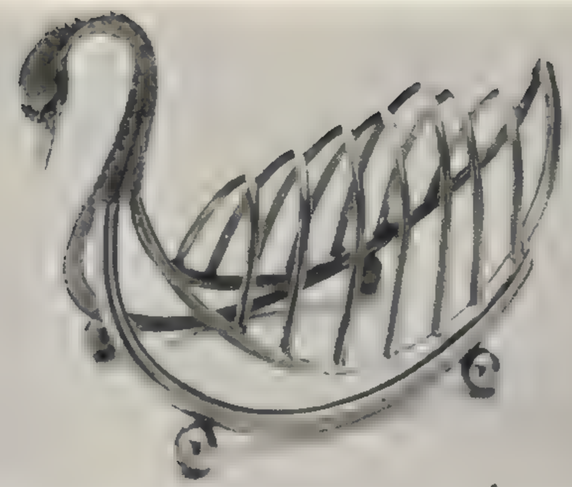
30. Puff, nap pillow, and neck roll, all filled with weightless Dacron fibre, covered with blue-ribboned white plissé, of Du Pont nylon. Puff, about $53; pillow and roll, about $19 each. Carlin Shop at Saks Fifth Avenue; also Julius Garfinckel; Neiman-Marcus.



29



30



31



32

31. Romantic bibelot to hold the day's letters—brass swan copied from an antique one in Italy. This, for the woman whose desk is as important to her as her dressing table. $15. At Lord & Taylor.

32. One of the great "small" presents—a horn pillbox made on an 18th century model. If you're planning to give this to one in a family, give it to all—it's that kind of present, and that kind of price... $2.25. At Stark-Valla.

33. English-Christmas feeling: a three-cup eggserver of mahogany with cups of flowery white china. Idea: taken from the 18th century storehouse, $24. Bergdorf Goodman.

34. For the woman who has never served a meal cold, a silverplated trivet from France, one big curlicue. $6.60 inc. tax. At Christofle.

35. Ormolu watch hangers that might hang picture frames or small mirrors handsomely, as well. These copies of old French bronze doré designs. $8.50 to $10 at Bergdorf Goodman.

36. Magnificent cologne flacon in the "Malmaison" pattern of crystal, banded with gold—unfrivolous *luxe*, this. 6¼-oz. size, $35. Not surprisingly: from Baccarat.

37. A cambric Christmas—white Irish linen dinner napkins with green leaves hand-appliquéd in one scalloped corner. From Madeira. $36 for a dozen. At Léron.

38. If "four, no more" is the pet dinner plan—four gleaming mother-of-pearl butter spreaders from Hong Kong. Set $6, at Gunther Jaeckel.



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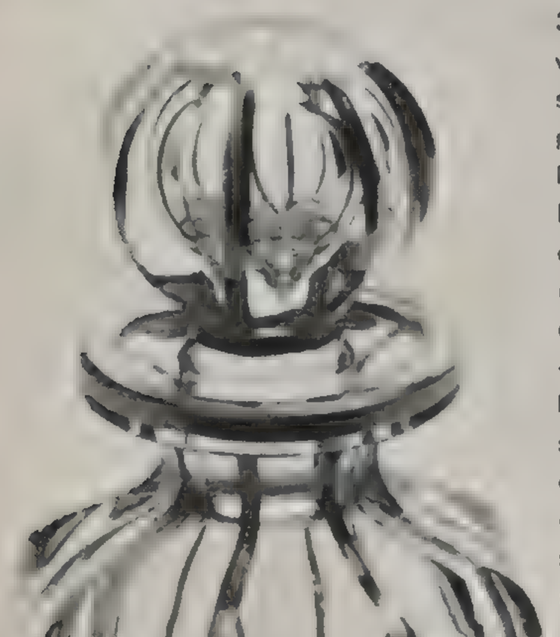
39. The best measuring set we've seen—a beautifully unsuperfluous quartet of white porcelain. Funnel, measures have their own balsam tote board. $4—no charge for the admirable neatness the kitchen will convey with these around. Altman's; May-D & F.

40. The heirloom present: hand-blown crystal candlestick, 12 inches tall—tall enough to taper above even a huge turkey. To give with some bayberry candles surely. Pair, $120. At Tiffany.



38

39



36

40

The aroma of Turkey

Seven Turkish recipes: "Time in cooking? What is that? It is the aroma."

BY ROBIN HOWE

EDITOR'S NOTE: *In 1955, Robin Howe and her husband motored from France to India and ate superbly, partly because they had either lived in these countries or had visited them several times. They knew what to eat and where to find it. Here are only a few of the recipes she collected in Turkey. The rest are in her book,* A Cook's Tour, *published in England by J. M. Dent.*

We were ready to enjoy Turkey and in particular our first meal on Turkish soil after an absence of eight years. We found a small *kebabci* (restaurant) and ordered *sis kebabs* and salad, and a bottle of raki, the Turkish national drink, aniseed flavoured like *ouzo* and called Lion's Milk because it is supposed to make those who drink it as strong as a lion. We shared our table with a Turkish agriculturist, drank quantities of raki, ate several sticks of kebabs, and finished our meal with a huge bowl of yoghourt, ordered by our Turkish friend as an antidote to the raki.

Next morning we slipped easily into our old Turkish routine—took a cup of thick, almost bitter, black coffee, Turkish, of course, in the garden restaurant under a tree, and then went into the neighbouring *mahallebici* (restaurant serving only milk dishes) to eat a dish of cornflour pudding flavoured with rose water. After this we took to the road again, the long straight road which led us to Istanbul, one of our favourite cities, straddled so dramatically across the Golden Horn and the Bosphorus.

Turkish cooking is the home and inspiration of all Middle Eastern and Balkan (Balkan is a Turkish word meaning "mountain") cooking. The different countries may vary the methods and the names, but the *köfte* (*rissole*), *imam bayildi* (stuffed aubergine), and *yaprak dolma* (stuffed vine leaves) of the Turk are to be found throughout the eastern Mediterranean.

Turkey is fortunate in its climate and agriculture. There seems to be everything: apples from Asmaya, peaches and cherries from Bursa, figs and more peaches from Izmir, oranges from the south, and nuts from the Black Sea coast. There are cabbages and beans, peas, cauliflowers, tomatoes, plus the aubergine, which successive sultans have raised almost to glory by their praise, baby marrows, and artichokes called in Turkey *enginar*, and highly rated.

In Turkey food is unashamedly considered as a major pleasure in life, not as a necessity. Much culinary skill is spent on making kebabs, which are usually pieces of lamb cooked in a variety of ways, skewered and grilled, or in stews and ragouts.

Turkey, being a Moslem country, abhors the eating of pork, although the non-Moslem residents are able to find plenty of pork, much of which comes from a Polish settlement, which produces bacon, ham, and sausages, and has been doing so for the last hundred years. Lamb, mutton, kid, goat, and veal, therefore, form an important part of the Turkish diet. Chicken is perhaps the cheapest form of meat, and the many birds of the woods and marshes find their way into the markets and then into the kitchen. Turkish cookery books tell you how to deal with larks, sparrows, blackbirds, and peacocks—the latter being rather like turkey in flavour—and indeed, thus disguised is sold in India as Punjabi turkey, for it is regarded there as a sacred bird.

Pilau is, of course, the mainstay of Turkish cooking, a dish of great succulence and satisfaction to the Turkish palate. Once you have mastered the simple art of preparing a pilau you can invent others to your heart's content.

To me the Turks' main claim to culinary fame is their method of stuffing vegetables and other foods. The stuffing, whether hot or cold, enhances the flavour of almost any vegetable. The most popular stuffed dishes are peppers, aubergines, marrows, and tomatoes; the most interesting, stuffed vine leaves and mussels. All stuffed foods are called *dolma*, although foreigners are apt to think that it applies to the vine leaves only.

There is scarcely an end to the variety of foods the dili-

gent housewife will prepare in her large, although often old-fashioned, Turkish kitchen. However, the restaurants and the delicatessen shops go much farther. Istanbul, where I lived for well over two years, has so many good eating-houses that I could not begin to count them. Here the restaurateur is out to please and the Turks, being a nation of café-house or restaurant *habitués*, demand to be pleased. Give a Turk a shady tree and a chair and at once he will start a new coffee-house.

Everywhere is the aroma of garlic. It clings to the very air, it is in the breath of the smiling cook, the courteous waiter, and pervades the crowded tramcars in which you travel. To enjoy Turkish food you must like garlic. To omit this powerful flavouring is to produce only half a meal; lamb to the Turk without garlic is unthinkable. Why, even the butcher knows this simple rule and rubs his lamb and mutton with garlic before it leaves the shop.

For a country almost surrounded by sea it is not surprising that some of the best fish in the world is available. The fish markets of the seaboard towns teem with fish—sole, *lufer*, bass, swordfish, tunny, small fish like whitebait, fresh sardines, and octopus are just some.

Great use is made of yoghourt; it is used with meat and vegetables, in sweets and soups—but never with fish—the Turks say this is not healthy. The cult of yoghourt is old and most people buy their favourite brand of yoghourt with great care. Turkish yoghourt is thick and sold in square tins or round earthenware jars. It is not unusual for whole families to make a special excursion to the Bosphorus just to eat a bowl of yoghourt under the shade of a plane tree with the waters of the Bosphorus lapping at their feet. In the town every morning the yoghourt man, with two tubs of yoghourt swinging from chains suspended from a yoke over his shoulder, cries his ware. He is far more popular than the milkman.

All Turkish food is well spiced. Nutmeg, cumin, coriander, and mastic are in almost all their dishes. Although the wealthier Turks will probably have a pressure-cooker and all the latest electric gadgets, generally the kitchens are old-fashioned, with simple, but gleaming, copper pots. Where we use the mincing machine, the Turkish cook is still happy with her pestle and mortar. If she wants to seal her pots she does it with a paste of flour and water.

Staple items on Turkish housewives' grocery lists are bread, beans of many varieties, olive oil, olives, goat's cheese, and rice. Meat is expensive and so is fish, although caught on the doorstep, which is probably why the Turks have so many recipes for *plaki*—a kind of fish stew.

Tea and coffee are great stand-bys, however poor the household. From somewhere a cup of Turkish coffee or tea will be found for the visitor. The Turks are past masters of the art of hospitality; it is second nature to them.

The Turks have some unforgettable dishes, *çilbir*, or yoghourt liberally flavoured with garlic into which poached eggs are dropped and then sprinkled with a decorative sauce of hot butter and paprika; delicious *böreks*, which are lengths or squares of paper-thin pastry rolled, fried, and eaten piping hot with drinks; swordfish kebabs, with lemon and butter sauce; and, in Istanbul, best of all, *lufer*, grilled over charcoal in a fishing-boat, as it is taken from the sea.

Very sweet-toothed, the Turks have a variety of sweet cakes and titbits. Some have delightfully romantic sounding names, such as Sweet Mouthfuls, or Sweetheart's Lips. Turkish jams and preserves are usually too sweet for my own taste, except their lovely rose-petal jam, eaten at breakfast-time and spread liberally over a slice of thick soft brown bread and with the white Turkish country butter.

Water and coffee—they belong in Turkey together. Ask for one and you get both. And the Turk is a connoisseur in both. Water to the Turk is like wine and treated with the same reverence. And, despite the otherwise sweet tooth of the Turk, often he drinks his black coffee without sugar. Certainly to him no meal would seem finished without a coffee—and no day complete without many, many coffees.

HORS D'ŒUVRES. The word *mezeler* is believed to have been brought to the eastern Mediterranean by the Genoese. *Mezeler* are the equivalent of our hors d'œuvres, or what is called in the Far East small eats, an appropriate name for them. They are intended to be eaten in leisure to the accompaniment of raki.

There are certain staple *mezé*: fried *böreks*, which are tiny pastry shapes stuffed and fried; there are large baked *böreks* as well, stuffed with meat or vegetables or cheese or spinach. Other *mezé* are bits of crumbly white goat's or sheep's cheese —rather salty—black and green olives, nuts in infinite variety, *pastirma*—a kind of smoked beef heavily flavoured with garlic—gherkins and slices of red caviar; chilli peppers, onions, and tomatoes. In their right season appear mussels—fried or stuffed—shrimps, prawns, lobsters, and swordfish grilled on skewers. Always there are tiny pieces of grilled liver kebabs, or minute *köfte*—meat balls—which are very popular, as well as the various purées of aubergine and anchovies and salads made with brains, beans, tomatoes, and cucumber. Dishes with yoghourt, as *çaçik* or *çilbir*, artichokes in oil, and plates of peeled ice-cold almonds are always on hand. In a first-class restaurant the table laid with *mezé* will also include strips of cold rare beef in aspic, or lamb, together with lettuce, radishes, and spring onions; and strips of *lakerda*—salted tunny fish—which looks like smoked salmon and is excellent: a variety of garlic sausage like the Italian salami. Cold vine-leaf, tomato, and pepper *dolmas* are almost always served.

SOUPS. The Turks are great soup eaters. Many soups resemble our own, especially those prepared with beans or lentils. But almost all Turkish soups are garnished with a dressing of melted butter and paprika. Butter is melted in a pan and enough paprika added to give flavour and a rich red colour. It is poured into the soup when this is in the soup plates.

CHICKEN AND YOGHOURT SOUP

4 pints chicken broth
1 oz. flour
2 oz. rice
½ pint yoghourt
2 beaten egg yolks
2 oz. butter
1 tablespoon chopped mint
1 pint water
Salt and pepper

Bring the broth to the boil, add the rice, and cook it for fifteen minutes. Season with salt and pepper. In another large pan mix the flour, yoghourt, egg yolks, and one pint of water. Cook slowly until almost boiling. Add the rice and stock. Stir and simmer for a further five minutes. Melt the butter, add the mint, and pour this dressing over the soup when it is in the plates. (*Continued on page 161*)

How to liquidate a Christmas list *continued*

era Madeira. This famous old Madeira was laid down in 1792 and has matured in its original casks. In 1957, the year of the state visit of Her Majesty Queen Elizabeth II and the Duke of Edinburgh to Portugal, the remainder of this wine was drawn from the casks and bottled. Each bottle is numbered and costs $24, not at all unreasonable when you consider that Mr. Washington was President at its birth. A fine 1805 Madeira from the same firm bears the signature of the owner, Mr. Blandy, and is priced at $20. Only at Sherry Wine and Spirits.

An offbeat idea not only for Christmas but for a birthday or anniversary, too, is a bottle of port bearing the same vintage year as the birth year of the celebrated. Richard Hooper & Sons Port Wine, an exceptional port, comes with labels that read 1882 for the oldest (of which there is a limited supply) all the way up to 1950. Prices respect seniority and range from $16.50 for the most ancient to a sporting $3.95 for the youngest.

Your own Thanksgiving or Christmas bird will be entranced to be accompanied by Grand Montrachet, bottled by Joseph Bavard in 1955 . . . a wine that reverses the usual procedure and claims youth as its virtue. ($5.99 a bottle, $68.50 a case.)

A friend who is especially devoted to venison, perhaps a hunter or his lady, should be pleased with 1947 Chambertin Estate, which goes nicely with this particular beast, as well as with heavy red meats. Bottled by Léon Camus, $5.99 a bottle, $68.50 a case. Sherry Wine and Spirits.

Anyone newly returned from Paris or about to go there, would be touched by a dozen bottles of still white wines and red wines from the cellars of some of the best-known French restaurants, selected and imported by Frank Schoonmaker for Bloomingdale's, Lexington Avenue at Fifty-ninth Street, New York. These nestle in a silvered metal wine rack, in itself, as we have already observed, a very thoughtful offering. All for about $30. Also at this store is a gay wicker basket with four compartments—and a handle for easy transportation—which holds a strategic assortment of the sterner spirits: Dewar's White Label Scotch, Old Grand Dad Bourbon, Rémy Martin Cognac V.S.O.P., and Hiram Walker's Canadian Club. Complete arrangement is about $32. From the subterranean regions of the celebrated La Pyramide restaurant in Vienne, France, comes Pouilly-Fuissé, 1955, or Châteauneuf-du-Pape, 1955; either in a brass bottle holder, $5.

Into Add-a-Comb mentioned earlier (page 143 in case you've forgotten) might go Almadén Johannisberg Riesling, one of California's great white wines, from a true Riesling grape, dry and delicate—the bottle, $1.50, the case, $16.50. For a red wine the choice could be the Almadén Cabernet Sauvignon, a claret with an outstanding bouquet—$1.50 the bottle, $16.50 the case. Almadén Grenache Rosé, a pink wine, fresh and fragrant, would be served chilled with any type of food. $1.35 a bottle, $14.85 a case. From the same vineyards: Brut Champagne, delicate and dry. $3.95 the bottle, $42.66 the case. Incidentally, these latter four wines were the only ones served at the American Pavilion at the Brussels Fair.

A casual invitation to "sherry and a biscuit" will be specially rewarding if the sherry is Harvey's Bristol Cream Oloroso ($6.71) . . . or another mellow wine, Harvey's Bristol Milk ($5.97). A dry sherry that you will serve chilled is Harvey's Amontillado ($3.42). Harvey's has been importing Spain's finest sherries since 1796 and seems to know well our preferences in this wine of all work.

Macy's, Herald Square, New York, proposes a selection of wines under their own brand of Étoile Rouge for home or gift consumption. These will be packaged to your specifications (choose hampers, brass bottle holders, or designer gift cartons) at no extra charge if your order exceeds $5. Inside the wrappings might go a champagne that is soft with a velvety fruitiness, Étoile Rouge 1952, Extra Dry, at $6.29 the bottle, $71.71 the case. Blanc de Blancs 1952, a Brut Champagne made from white grapes only, has a light and delicate bouquet . . . the bottle $6.89, the case, $78.54. A lively, sparkling rosé is a Marceau 1955, a wine from the Loire Valley, semi-dry with a tinge of sweetness. The bottle, $3.99, the case, $45.49.

Importers Frederick Wildman & Sons report that 1952, the best champagne year since 1928, has produced for them a light and elegant wine, Perrier Jouët English Cuvée Brut . . . $7.85 a bottle, $85 a case. Splits of same (don't overlook splits as a stocking present or a sparkling package addendum) cost $1.74 each ($75 the case of 48). Six splits come in a tidy green gift carton; $10.

Choice 1952 champagne has also been imported by Julius Wile Sons & Co. Bollinger Extra Quality Brut is packed two bottles to a $17 gift box. A smaller $12 package holds three splits of non-vintage.

The more robust spirits solicit our attention this year in notable packages, many that will do service in the house long after the contents have disappeared. Seagram's Golden Gin—gold because it is naturally mellowed in the wood—is offered in a handsome Martini Master, a glass Martini mixer-cum-cocktail shaker—this enclosed in a gold and white holiday *(Continued on page 161)*

HOW TO GET INTO COLLEGE

(Continued from page 135)

How much time should a student put on his studies?

Boarding schools that have full control of the time of their pupils insist on an hour of study for each hour of class. This is a pretty good formula.

What is an objective test as given by the College Entrance Board?

A test wherein the correct answers to the questions have been determined in advance and written into the test for the student to identify. Usually the test maker supplies, in addition to the correct answer, several attractive and plausible incorrect answers, which for obvious reasons are called "distractors." A student's performance on a test rests on his ability to choose the one correct answer among the several distractors.

Why are objective tests used, instead of essay tests, for college entrance?

There are four main reasons:

1. *Fairness.* An objective test does not depend on judgments of individual readers. If five students answer the same way, they will get identical scores, whereas the same five students taking an essay test would almost certainly get different grades because of differences in the way teachers would read and mark their answers.

2. *Coverage.* An objective test can cover a tremendous lot of ground; an essay test is limited in what it covers. By bad luck, a student can be caught completely off guard by an essay test, but in an objective test he has a great deal more chance to show what he knows.

3. *Administration.* Objective tests are hard to prepare but, once prepared, they are easy to handle. Large numbers of students can be tested quickly and the results can be obtained quickly. It would take an army of readers to read essay tests for the 500,000 students a year who take college entrance examinations.

4. *Cost.* The cost of administering, handling, and reading essay tests is about three times as great as the cost of an objective testing in the same subject. Since, in the long run, the student pays the cost, it is worth while to keep expenses down.

How do College Boards differ from other tests?

Considered only as tests, there are only small differences in form and in content. However, a good deal of care goes into their preparation. New forms are prepared each year under the supervision of committees of examiners. Each committee of five examiners —three college teachers, one private school teacher, and one public school teacher—is responsible for only one of the Board's fifteen tests. There are considerable differences between the administration of the Board's tests, which is done at centres established by the Board and under supervisors employed by the Board, and the administration of many of the school program tests which are handled by teachers during class periods. There are also differences in scores. Board scores are reported on a scale where 500 is the average score, 800 the highest possible score, and 200 the lowest possible. No other major testing program uses this scale.

Why won't colleges accept the results of school tests instead of putting all their applicants to the trouble of taking another set of examinations?

Since no two schools are exactly the same, and since there are many different testing programs, the colleges must find a standard device by which all applicants may be measured in the same terms. The College Board is an organization of colleges and educational associations which exists solely to fill this need.

When Board scores are released, how can parents and students interpret them without technical knowledge of testing?

Beginning December 1958, when schools may release all Board scores to students (formerly seniors' scores were not released), the board will supply interpretive material to schools for their use, but there is no doubt that there will be some problems in understanding the meaning of the scores. Some rough figures may help. The College Board estimates that, if all high school graduates took the Scholastic Ap-

(Continued on page 152)

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HOW TO GET INTO COLLEGE

(Continued from page 151)

titude Test, their average verbal score would be 350, and that, if all college freshmen took the SAT, their average verbal score would be 425. It must be remembered that about half of all high school graduates go to college, and that about half of the students who enter college fail to graduate. This justifies a rule of thumb that any student who scores 400 or better on both the verbal and the mathematical section of the SAT has the aptitude to do satisfactory work in any college. Students whose scores are below these figures represent a risk—they may or may not succeed in college depending on the college they enter, the courses they take, and how hard they work. But they are certainly not hopeless candidates just because they don't hit the 400 figure. The colleges that can take their pick among many applicants generally favour students with scores above 500 in both sections of the test, but all of them admit students with lower scores whenever the reasons seem good.

Can you spell out what you mean by range of quality within the group of accredited colleges?

Admissions standards would be a good example. We can consider three levels of quality here with respect to the entire group of 970 colleges we are talking about.

1. *High admission standards.* About 100 universities and colleges of all sizes—certainly no more—can be classified as enforcing high entrance standards. These institutions have more qualified applicants than they can admit. They select their students very carefully. Perhaps ten of these are public institutions—universities and technical schools. The rest are private.

2. *Medium admission standards.* Perhaps 250 other institutions have "liberal" entrance standards. That is, they will admit any qualified applicant, but will not admit any student who seems destined to fail. These colleges have no surplus of qualified applicants, but also no shortage of them. Some of them are moving toward higher entrance standards. About two thirds of these are private and one third public. More public colleges and universities may be expected to move into this category.

3. All of the rest of the colleges—that is, in round figures, 600—have an "open door admissions policy." That is, they admit all applicants who are high school graduates. About 40 per cent of these institutions are public and the rest are private.

What is the latest possible date for a contact with a college?

For the major colleges, the first of November of the senior year of school is the latest safe date. Some of the smaller colleges which follow the selective admission pattern will accept applicants up until the first of March.

Can't a candidate apply several years before he plans to enter and thereby get to the top of the list?

No. This is a myth left over from earlier days when there was no competition for places in college. So far as is known, no college now undertakes to do anything more than be polite about such extra early applications.

My son was a poor student until the middle of his junior year, but since then he has done very well. The school says his average is so low that he can't get into any good college, but we visited several and they all encouraged him to apply. Whose advice should we follow?

Follow the colleges' advice. Colleges know that high school students, particularly boys, do this kind of thing fairly often, and are always interested in such cases, since they usually turn out very well as college students.

We have an introduction to the president of the college. Will that help us get reconsideration?

Presidents rarely intervene over the heads of their admissions officers. If they did, they would soon be making most of the decisions. All the president can do if you go to see him is to hear your side of the case and then ask the admissions officer to tell him what is in the file. So, in the end it comes back to the admissions officer anyway.

Do women spend more than men in attending college?

Surprisingly enough, the averages come out the other way around—men spend about $200 a year more than women. But more of what women spend comes from their families. On the average, men earn more money than women and also get more help from colleges in the form of scholarships and loans.

At what level of family income do colleges stop considering applications for scholarships?

This question has recently been the subject of much concern and study. A few years ago it was accepted that a family with an income of $8,000 a year could manage, with hard squeezing, to support a son or a daughter in college, and this figure was used as the cut-off point above which scholarships would be given only in cases of unusual hardship.

Recently a review of Parents' Confidential Statements filed with the College Scholarship Service made it clear that this figure has moved upward, so that a family income of from $10,000 to $12,000 is now required to support a child in a private residential college.

Our son says that none of his courses interest him, and he wants to drop out of college. What can we do to persuade him to stay?

Probably nothing. He can easily arrange it by failing all his subjects. But you can try to find out what the trouble is, by talking to him and his advisers, and you might find an unrecognized difficulty which could be corrected. However, assuming that no obvious problem can be found, about the best thing you can do is to agree that he can drop out at the end of the year and suggest that he should try to make good grades so that he doesn't leave college as a failure. Surprisingly often this suggestion results in a student becoming so interested in his studies that he doesn't drop out after all.



The crystal green nightdress

A pleated nightdress here, in a green as crystal clear as the reason for giving or owning it. The dress-length skirt is a pleated float of nylon tricot; the top, Récamier, topped with shoestring straps. By Eye-Ful, in Stevens tricot of Chemstrand nylon. About $20 at Lord & Taylor; Marshall Field: Frederick & Nelson. Background, Charles R. Gracie & Sons.

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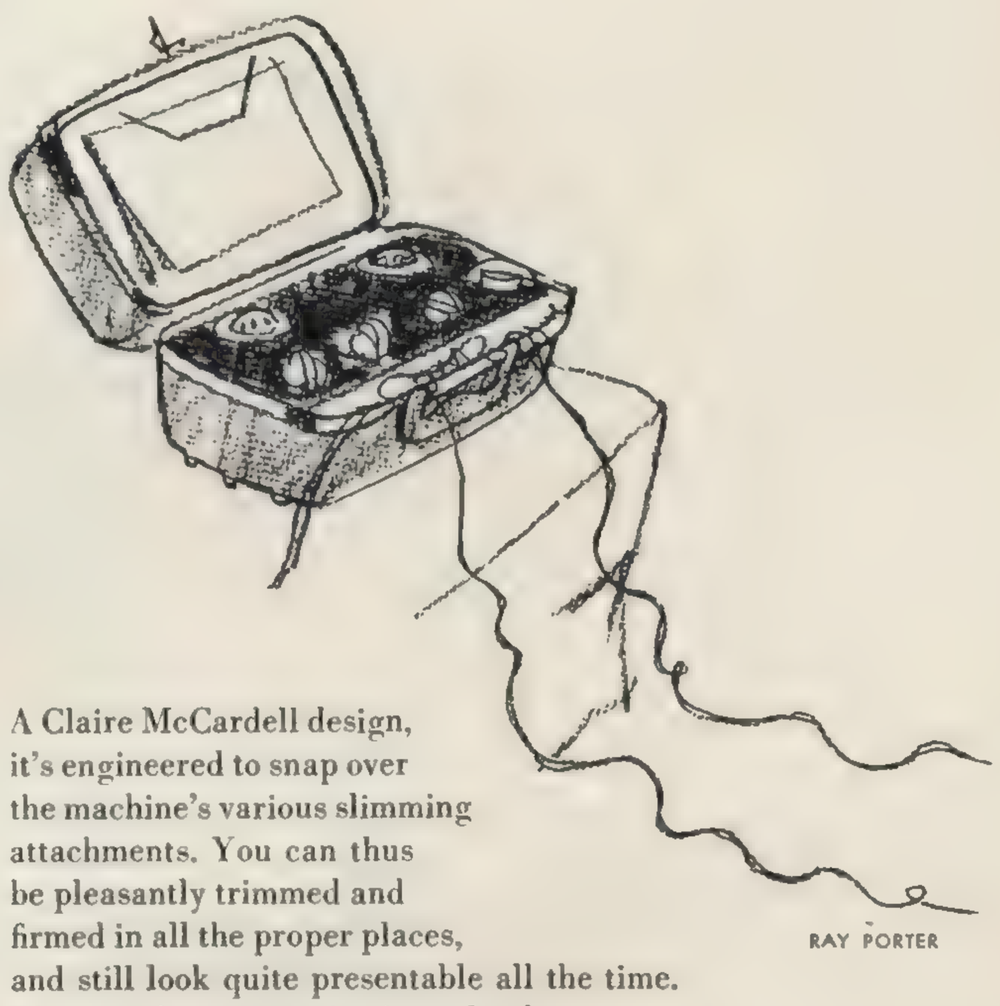
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SOME DIVERTING TRIVIA

(Continued from page 103)

"The Bounding Basque **(25)**, and all the mighty rest of them, all of them flashing like the firelight on Achilles' shield. But the trouble with sobriquets like these, at least to us, is that they are much, much too readily recognizable. After all, *every*body knows them. Everybody knows "The Edmonton Express" **(26)**.

What *we* like are sobriquets that are a little more recondite. The way we look at it, it is all well and good to know that "America's Sweetheart" was Mary Pickford, but—*ah!*—who was "America's Boyfriend" **(27)**? And if, as so many people are aware, "Big and Little Poison" were, respectively, Paul and Lloyd Waner, who was "Ol' Poison" **(28)**? If Stanley Ketchel was "The Michigan Assassin," who, then, was "The Michigan Wildcat" **(29)**? And if Lon Chaney was "The Man of a Thousand Faces," who was "The Man You Love to Hate" **(30)**?

We devour the footnotes in *Time;* we mourn the demise of E. V. Durling and his grab bag of a column; we reread the "personality" pieces by the late Alva Johnston, not merely because they are classics of their genre, but also because of their prodigious store of odd and irresistibly fascinating information. We cherish Joseph Kaselow's column on advertising in the New York *Herald Tribune.* And, incidentally, who created the ads **(31)**, "They laughed when I sat down at the piano," and "They grinned when the waiter spoke to me in French"? We cherish, too, such Manhattan sports columns as Arthur Daley's in the *Times* and Frank Graham's in the *Journal-American.* It hardly need be pointed out that we do not always see the wood for the trees.

For us it is not enough to know that Franklin Roosevelt said, "The only thing we have to fear is fear itself." We must also be aware that Thoreau wrote "Nothing is so much to be feared as fear." As for "The Forgotten Man," that, of course, was the title of an essay by William Graham Sumner (1840-1910). Similarly, we know that it was not Voltaire, but S. G. Tallentyre, who said, "I disapprove of what you say, but I will defend to the death your right to say it."

Our game is Guggenheim, and it can be very, very rigorous indeed, calling for the participants to supply the names of, say, five published novels **(32)** that were unfinished at their authors' deaths; five actors **(33)** who have portrayed Tarzan in the movies; five contemporary baseball players **(34)** who are switch-hitters; five lyrists **(35)** who collaborated with Jerome Kern; and five so-called "society" dance-band leaders **(36)**. What's more, even if one were permitted to refer to books, the *Britannica* and the *World Almanac* would not be conspicuously enlightening. Our sources of information are somewhat less conventional.

What *we* devour are such specialized and rather recondite reference works as Hayden's *Dictionary of Dates;* Burton's *Blue Book of Broadway Musicals;* Funk's *Heavens to Betsy;* Stimpson's *Book About a Thousand Things;* Mencken's *American Language* and his gamey book of quotations; such Eric Partridge delights as *A Dictionary of Slang and Unconventional English, Name into Word, A Dictionary of the Underworld, The "Shaggy Dog" Story, Shakespeare's Bawdy,* and *A Dictionary of Clichés;* and (than which nothing could be more diverting) Ackerman's *Popular Fallacies,* with its debunking of such old wives' tales as hold "that it is impossible to get a fruit stain out of a cloth until the fruit is out of season."

Our information is not only odd, but personal. We know who signs himself "Missouri Tom" **(37)** in letters to close friends; who kept three stillborn babies pickled in jars **(38)**; who was given a pension by the British government **(39)** in return for his promise never to write another novel; and who has to be present **(40)** if one is to look at the unpublished works of the Marquis de Sade in the British Museum. We can give the quotation from a modern novel **(41)** that was engraved on Yale's Sterling Hall of Graduate Studies because somebody in authority probably assumed it came from the classics; and name the banker **(42)** who, under a pseudonym, wrote the words to one of the most haunting of all torch songs.

The utterly useless things we know! Like the identity of the runner **(43)** who drank brandy at the starting line of the race that was to win him an Olympic gold medal We know who introduced the saxophone section **(44)** into the dance band. And we also know (and this, of course, is none of our business) a thing or two about secret societies; for instance, how a man's membership **(45)** in the University of Virginia's "Secret Seven" is divulged to the public and the name of the Yale sodality **(46)** which, because it pays the largest water bill in New Haven, is rumoured to have either a swimming pool or a bylaw forbidding its members to mix their highballs with anything but plain water. Given a few minutes, in fact, we can give you a team of all redheaded baseball players.

ANSWERS TO SOME DIVERTING TRIVIA

1. Anna Sage, the girl wearing red, who betrayed John Dillinger at the movie house.
2. Dixie Walker.
3. "Manhattan" by Rodgers and Hart and "Who Cares" by George and Ira Gershwin.
4. Don Bankhead of the Brooklyn Dodgers.
5. *Fiesta.*
6. Joe Frisco said this about the singing voice of Irving Berlin.
7. Bessie McCoy, the wife of Richard Harding Davis.
8. Jess Willard.
9. "But Not for Me" by George and Ira Gershwin.
10. Burgess Whitehead.
11. Charles Devens, Harvard '32, member of Porcellian at Harvard and of the Somerset Club in Boston.
12. F. Scott Fitzgerald.
13. John Barrymore said it to Gene Fowler.
14. F. Scott Fitzgerald.
15. Ira Gershwin.
16. Bill Rigney.
17. Leo Durocher.
18. Graham Greene's *Brighton Rock.*

(Continued on page 158)

THE GOOD OLD DAUGHTERS

(Continued from page 139)

anachronism on a par with Ward McAllister's Four Hundred. *O tempora! O mores!*

Fathers had the habit of cherishing the good old daughters. and when the wolf turned up on the doorstep, Father set the tone. That system had its faults, but we carried a certain armour with us into the battle of the sexes. We did not disappear into the night in anonymous company headed for an unknown destination to return at an unspecified hour, with no questions asked. In fact, there is hardly a good old daughter living who can not remember the first occasion when she was allowed to go out alone with a boy. She was about sixteen. The telephone rang . . . at last! She and her mother went into a flurry of excitement neither is likely to forget; both of them, as a rule, forgot a heavy imponderable in the background which was soon felt.

"Who is this boy?" Father inquired, sternly. Mother immediately assumed a soothing air. (A good old daughter, nine times out of ten, went to pieces on the spot.)

It took Mother to get us through this crisis. The scene was invariably repeated several times before the event—Father. in those days, had difficulty in retaining the simple facts, whether because they had not fully engaged his attention or because they were too incredible to be absorbed all at once, one never knew. As the young man waited in the living room and Mother put the finishing touches to our hair, Father's heavy tread would be heard on the stair.

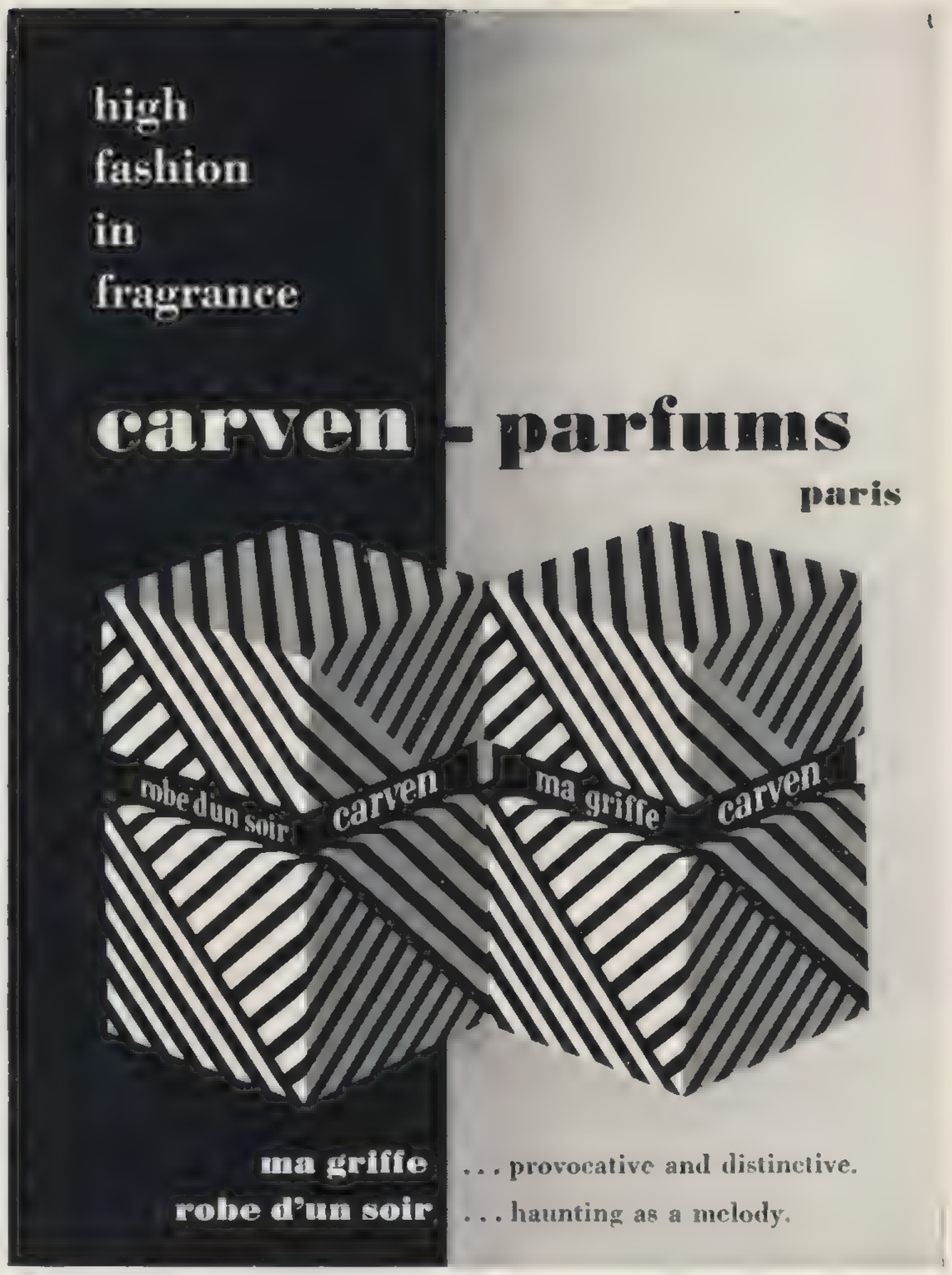
"What did you say this fellow's name was?" Father would ask, in tones clearly audible all over the house. There was no getting around it. Father was going to meet the young man and look him over . . . or nobody was going anywhere with him. And in the young man's ears, as one left the house, rang Father's final injunction, "I want her home by *eleven o'clock* . . . and see that you take good care of her!"

It didn't seem to scare the young men off. We good old daughters and our young men agreed that Father was ridiculous, and we laughed about it a lot among ourselves. And it goes without saying that a lot went on that Father never heard about . . . after all, we weren't *stuffy!* But the idea of Father was always lurking in the background, and it had a restraining influence. By and large, what went on without Father's knowledge seems like a Sunday School picnic compared with certain practices today.

A girl today has a freedom from parental restriction unheard of among the good old daughters. She enters the lists equipped with a set of standards arrived at by mutual agreement with her friends: and if Mother's standards don't conform, this indicates only that Mother is old hat. (Father has disappeared.) This gives her a pretty free hand, but I'm not sure I envy her. She has a situation on her hands we never had to deal with. More than the system has changed.

A girl told me the other day she'd been married five years before she began to realize there were other than physical differences between men and women. From her adolescent social activities right through Psychology 304 in college, all evidence had pointed the other way.

Unrealistic as the good old daughters may have been in other ways, *there* was one bit of reality that never gave us any trouble. Father, Mother, the whole system worked hand in hand to put this essential fact across. Once we'd grasped it, it satisfied us right down to the toes. By the time we were fifteen we had mastered the art of the circuitous approach . . . but long before that we knew what we were after and had developed an instinct about it that now seems largely to have disappeared. We knew how to dance along *just* out of reach, now and then dropping a schoolbook in a strategic spot, or just happening to be passing the drugstore at the right moment . . . but we kept right on moving. We knew the difference between men and women, all right. *Those* were the good old daughters!





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ANSWERS TO SOME DIVERTING TRIVIA

(Continued from page 156)

19. Jerome Weidman's *I Can Get It for You Wholesale.*
20. Terence Rattigan—*French without Tears* and *While the Sun Shines.*
21. Stephen Vincent Benét wrote it of Fitzgerald in the review of *The Last Tycoon.*
22. Red Grange.
23. Georges Carpentier.
24. Helen Wills.
25. Jean Borotra.
26. Eddie Shore, hockey player.
27. Buddy Rogers.
28. Nels Stewart, hockey player.
29. Ad Wolgast.
30. Erich von Stroheim.
31. John Caples.
32. James Agee, *A Death in the Family*; F. Scott Fitzgerald, *The Last Tycoon*; Henry James, *The Ivory Tower* and *The Sense of the Past*; Charles Dickens, *Edwin Drood*; Robert Louis Stevenson, *St. Ives* and *The Weir of Hermiston.*
33. Elmo Lincoln, Lex Barker, Gordon Scott, Johnny Weissmuller, Herman Brix, Glenn Morris.
34. Jim Gilliam, Early Wynn, Mickey Mantle, Willie Miranda, Red Schoendienst.
35. Dorothy Fields, Otto Harbach, Johnny Mercer, P. G. Wodehouse, Oscar Hammerstein II, Ira Gershwin, Edward Laska.
36. Emil Coleman, Meyer Davis, Lester Lanin, Ben Cutler, Ruby Newman, Harry Marshard.
37. T. S. Eliot.
38. Verlaine's mother (See *Verlaine: The Fool of God* by Elizabeth and Lawrence Hanson).
39. John Cleland, who had been a British consular official in the 18th century, was given an annual pension of one hundred pounds sterling.
40. Archbishop of Canterbury and two trustees of the British Museum.
41. "Born with the gift of laughter and a sense that the world is mad." From *Scaramouche* by Sabatini.
42. James Warburg who wrote "Can't We Be Friends?" under the name of Paul James.
43. Ray Barbuti.
44. Art Hickman.
45. At the man's funeral, there appears a bouquet in the form of a seven.
46. Wolf's Head.

A WIZARD PRESENT-GIVER

(Continued from page 97)

and even better if it's rebound in bright padded leather or tough marbleized paper.... A whopper of a ring, any price.... Creamy silk shirts; no woman has enough ever as far as we can tell from the "wanted" lists. . . . Fleece-lined boots, a natural for country women, but even more of a good present for a city dweller who wants to wear them occasionally to football games, on country weekends. ... The *Complete Letters of Vincent van Gogh*, recently published by The New York Graphic Society; chocked with more than two hundred superb illustrations.... Several, say up to four, small bottles of a favourite perfume.... An order for dinner for two, at whatever is the smashingest local restaurant, everything including wines and tip paid up in advance.... Handbags that are more late-day than evening.... Evening bags big enough for spectacles, too.... Mock-tortoise combs for every purse and dressing table.... Cook books, especially the new *House & Garden Cook Book*.... Pounds of luxurious soap with a silk sponge.... A wine cooler, silver-plated and not as expensive as you think.... A stadium robe, zippered, from Abercrombie & Fitch.... Maps, particularly old maps of the town, city, or street in which the recipient lives; one source—Argosy Book Stores, Inc., 114 East 59th St., New York 22, which also has an amusing stash of old theatre programs.... Stockings, way up on the wanted lists now because of colour; newest this year, off-brown, sheer enough to be shadow-pale in the wearing.... Plants, plants, plants, especially big green stunners; in New York, there's a forest of seventy-five varieties at C. Kind & Co. Inc., 100 West 28th Street, with prices from $1.10 to $275. For this last fascinating sum, you may choose a cycas palm or a twelve-foot *Ficus nitida*; just don't think too hard about the responsibility you're giving with the gift.... A new wardrobe of ties for an appreciative, if slightly colour-blind, man. ... Old silver spoons, non-matching; and if you're quick with this, have them marked on the back with the new owner's initial.... Big, superb: a jewel of brass that becomes the wearer's personal symbol. These, by the painter, Richard Pous ette-Dart. Buy them at the Betty Parsons Gallery in New York.... One request with obvious roots: "A Bentley because I'm diffident." . . . For bibliophiles, *The Authentic Arabian Horse and His Descendants*, by Lady Wentworth, who owned, it seems, one of the greatest Arabian studs of all horseflesh. Sketches by the author. Marvellous, but not easy to find. . . . For star buffs, *Uranometria*, seventeenth-century engravings of the constellations by the superb Bayer. About $175. ... If a woman's mind runs to other entrancements, a shoestring boa of opossum, badger, fox, and a full hundred inches long. ... Hermès French handbags; the red leather ones are what we have in mind, and they cost about $125, thank you.... The *Oxford Dictionary of Quotations*, a bottomless mine for crossword puzzlers, literary arguers. Any other Oxford reference book, for that matter. ... Marvellous for children, even if not very bookish: *Kings and Queens*, by Eleanor and Herbert Farjeon, an immensely cheery rundown in verse on the k's and q's of England.... Toy for many ages: a clown unicyclist who comes with his own tightrope, cycles rakishly along it once you've mastered the technique of working the rope. at Max Schling Seed Store, 538 Madison Ave., New York 22.... Not a new thought, but often warming: a flask of britannia metal filled with cognac.



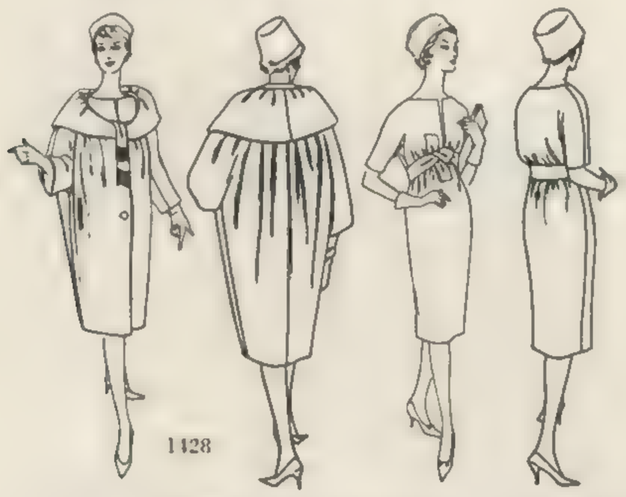
Concentration act:
new perfume



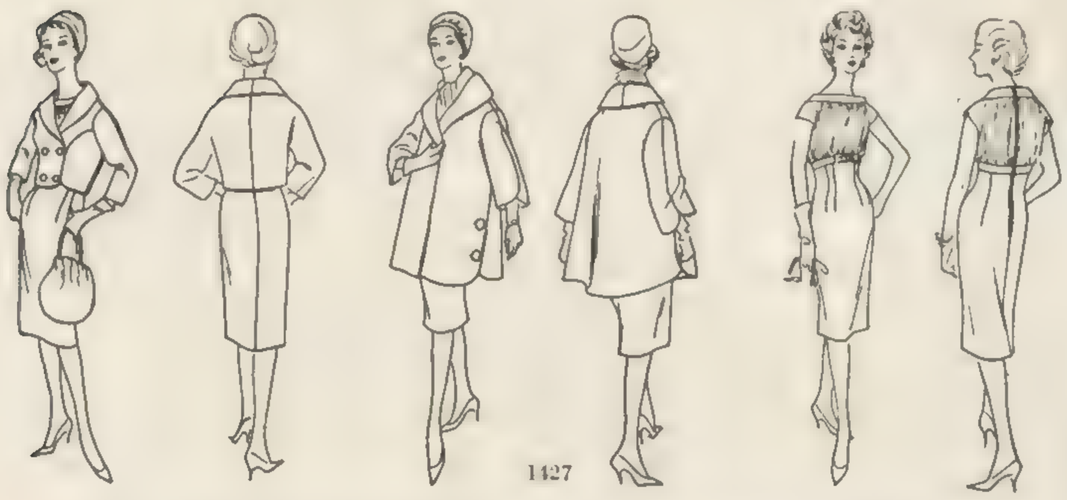
A new scent, sleek and gay,
that claims to have
the same hypnotic effect
as a look deep into the eyes.
Its name, appropriately,
"Hypnotique."
Perfume, in a prism-topped
bottle, $25 for 1¼ ounces.
Cologne, $2 for 2 ounces.
Bath powder, $2 a box.
By Max Factor; at Bloomingdale's.
All prices, plus tax.

VOGUE PATTERNS

(Other views, sizes, yardages of Patterns shown on pages 136-137)



Above: Vogue Pattern 1428. Lanvin Castillo dress with its own coat, in sizes 10 to 18 (31 to 38). Yardages for dress and coat, size 14, in 54" fabric without nap: dress, 2¼ yds.; coat, 3⅞ yds. Price, $3.



Above: Vogue Pattern 1427. Jacques Heim costume—jacket, coat and dress. Sizes 10 to 18 (31 to 38). In size 14, the coat, jacket and skirt portion of the dress will take 5 yards of 54" fabric without nap. Dress bodice: 1⅛ yds. of 39" fabric without nap. Price, $3.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

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This rare soap from Belgium is not only mild and soothing—it is *pure*. So pure you can wash your hands 50 times a day, bathe your baby's sensitive skin as often as you like, even brush your teeth with it!

Now do you understand why so many women enthusiastically endorse Neutrogena? Why they praise its creator—famed pharmaceutical chemist, Dr. Edmond Fromont of Brussels? Why they declare that even though it costs $1 a cake, it is the "cheapest" soap in the world?

Why not get *your* cake of this precious "soap-cosmetic" today? If your favorite store is not yet supplied, fill out coupon below and send 10¢ for generous Trial Size.

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1207 W. 6th, Los Angeles 17, Calif.

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CITY_____ STATE_____

Fake jewels and accessories to give

The following is a list of shops across the country where most of the accessories on pages 98-101 may be found.

ALABAMA
Birmingham ..... Kessler's

ARKANSAS
El Dorado ..... El Dorado House
Hot Springs ..... Montaldo's

CALIFORNIA
Beverly Hills ..... I. Magnin
Corona Del Mar ..... O'Brien's Specialty Shop
Fresno ..... Bruckner's
La Jolla ..... I. Magnin
Long Beach ..... Shick's
Los Angeles ..... I. Magnin
Oakland ..... Joseph Magnin
Ontario ..... Musette's
Palo Alto ..... Joseph Magnin
Sacramento ..... Joseph Magnin
San Francisco ..... Joseph Magnin
San Luis Obispo ..... Leonore Smith
San Mateo ..... Joseph Magnin
Santa Barbara ..... I. Magnin
Stockton ..... The Brown House
Walnut Creek ..... Joseph Magnin

COLORADO
Colorado Springs ..... Montaldo's
Denver ..... Montaldo's

CONNECTICUT
New Haven ..... Edward Malley
Stamford ..... C. O. Miller

DISTRICT OF COLUMBIA
Washington ..... Julius Garfinckel

FLORIDA
Ft. Lauderdale ..... Burdine's
Lakeland ..... Gladys'
Miami ..... Burdine's
Miami Beach ..... Burdine's
Panama City ..... Lillian Kilpatrick's
St. Petersburg ..... John Baldwin
Tallahassee ..... Steyerman's
West Palm Beach ..... Burdine's

GEORGIA
Atlanta ..... J. P. Allen
Augusta ..... Cullum's
Savannah ..... Town and Country

IDAHO
Boise ..... Carroll's

ILLINOIS
Bloomington ..... Paul Anderson
Chicago ..... Bramson
Evanston ..... Bramson
Evergreen Plaza ..... Bramson
Jacksonville ..... Emporium
Oak Park ..... Bramson
Rockford ..... Edith Parrish
Waukegan ..... Hein's

INDIANA
Evansville ..... de Jong's
Gary ..... Hudsons
Indianapolis ..... The Wm. H. Block Co.
Michigan City ..... Ohming's
Muncie ..... Ball Stores
Vincennes ..... Joseph's

IOWA
Davenport ..... Isabelle Ramey

KANSAS
Arkansas City ..... Bridges Style Shop
Pittsburg ..... Seymour's
Wichita ..... Lewin's

KENTUCKY
Hopkinsville ..... Arnolds
Lexington ..... Stewart's
Louisville ..... Stewart's

LOUISIANA
Baton Rouge ..... Holmes-Baton Rouge
New Orleans ..... D. H. Holmes
Shreveport ..... The Fashion

MARYLAND
Baltimore ..... Hutzler's

MASSACHUSETTS
Boston ..... Wm. Filene's Sons Co.

MICHIGAN
Ann Arbor ..... Goodyear's
Detroit ..... Himelhoch Bros. & Co.
Grand Haven ..... Reichardt
Pontiac ..... Arthurs

MINNESOTA
Minneapolis ..... Dayton's
Rochester ..... C. F. Massey
St. Paul ..... Frank Murphy

MISSISSIPPI
Hattiesburg ..... The Vogue
Indianola ..... Kumok's House of Quality
Tupelo ..... McGaughy's

MISSOURI
Jefferson City ..... C. Gordon Price
Kansas City ..... Woolf Brothers
Poplar Bluff ..... Chas. Miller
Springfield ..... Savage Juliette
St. Louis ..... Montaldo's

MONTANA
Billings ..... Doyles
Butte ..... Weinberg's

NEBRASKA
Grand Island ..... Wolbachs
Lincoln ..... Miller & Paine

NEVADA
Las Vegas ..... Joseph Magnin
Reno ..... Joseph Magnin

NEW JERSEY
East Orange ..... Doop's
Far Hills ..... Lillian O'Grady
Passaic ..... Wechsler's
Summit ..... Lillian O'Grady
Trenton ..... Helen Griffith
Westfield ..... Lillian O'Grady

NEW MEXICO
Albuquerque ..... Hubbard's
Santa Fe ..... Hubbard's

NEW YORK
Albany ..... Honigsbaum's
Buffalo ..... L. L. Berger
Glens Falls ..... Merkel & Gelman
Rochester ..... McCurdy's
Rye ..... Tina MacRae
Syracuse ..... Flah's

NORTH CAROLINA
Charlotte ..... Montaldo's
Durham ..... Montaldo's
Greensboro ..... Montaldo's
Winston-Salem ..... Sosnik-Thalhimers

NORTH DAKOTA
Grand Forks ..... Griffith's

OHIO
Cincinnati ..... Henry Harris
Cleveland ..... The Halle Bros. Co.
Columbus ..... Montaldo's
Painesville ..... Jeannette Julyan
Youngstown ..... Livingston's

OKLAHOMA
Ardmore ..... Baum's
Bartlesville ..... Montaldo's
Enid ..... Newman's
Lawton ..... Scott's
Muskogee ..... Susman's
Tulsa ..... Seidenbach's
Vinita ..... Vanity Fair

OREGON
Eugene ..... Russell's
Portland ..... Meier & Frank
Salem ..... Meier & Frank

PENNSYLVANIA
Easton ..... H. B. Sigal & Sons
Harrisburg ..... Mary Sachs
Hazleton ..... B. Levin Furs
Lancaster ..... Mary Sachs
McKeesport ..... Katzman
Philadelphia ..... Bonwit Teller

SOUTH DAKOTA
Aberdeen ..... Marie O. Simmons Shop
Mitchell ..... Baron Bros.

TENNESSEE
Chattanooga ..... Lovemans
Jackson ..... Holland's
Memphis ..... The John Gerber Company
Murfreesboro ..... Cecil Elrod's French Shoppe
Oak Ridge ..... Lovemans

TEXAS
Abilene ..... Grissom's
Austin ..... Goodfriends
Fort Worth ..... The Fair
Houston ..... Sakowitz Bros.
Lubbock ..... Dunlap's
McAllen ..... Ladies Supply
Midland ..... Grammer Murphey
Odessa ..... Batemans
San Antonio ..... Frost Bros.
Wichita Falls ..... Reed's Parisian

VERMONT
Burlington ..... Magram's The Fashion Shop

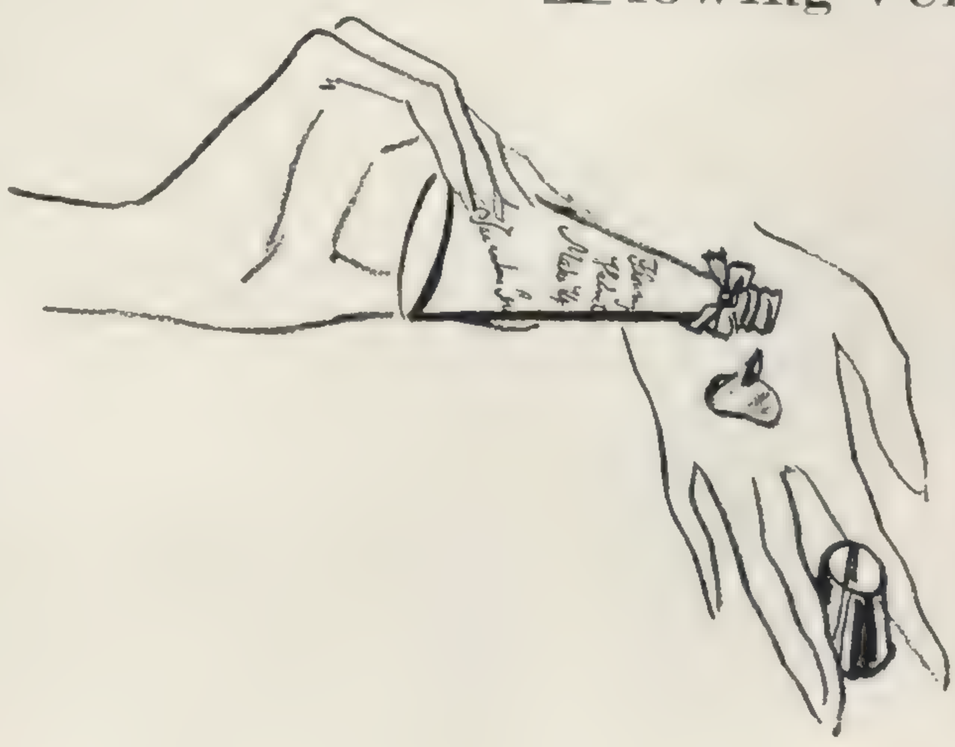
VIRGINIA
Richmond ..... Thalhimers

WASHINGTON
Seattle ..... Frederick & Nelson
Spokane ..... The Crescent

WEST VIRGINIA
Clarksburg ..... Broidas
Huntington ..... The Style Shop

WISCONSIN
Kenosha ..... Lepp & Co.
Wausau ..... Winkelman's

Flowing Velvet: now a make-up



News from Jacqueline Cochran has it that her famous Flowing Velvet, with all its familiar benefits, is now also incorporated in a tinted powder foundation. This newest entry on the Flowing Velvet list is a liquid base that slides a silky finish over small flaws. Five shades to choose from: Petal Beige, Radiant Rachel, Luscious Peach, Dewy Rose, Sun Glow. $7.50 plus tax for 1 oz. At Saks Fifth Avenue.



HOW TO LIQUIDATE A CHRISTMAS LIST

(Continued from page 150)

gift box. $4.45. Another Martini pitcher (stirrer attached): Wolfschmidt's Vodka, 80 proof, $4.40.

Calvert has paid tribute to the ten Canadian provinces by naming its new whisky Canadian Ten. Amber in colour, with a full round flavour and tang of the North, it is wrapped in the traditional Canadian colours of crimson, gold, and blue; $6.30.

Twenty-one-year-old Chivas Royal Salute Scotch Whisky, a superb scotch aged in used sherry casks, comes packed in a Royal Doulton flagon, this in turn encased in a brown velvet sleeve. The whole business packed in a gift carton decorated with British lions rampant. $25 the fifth.

Myers's 100% Jamaica Rum is rich and dark and timely for the "Merrie Auld Yule" eggnog. Its cardboard package represents a pirate's chest, brown and gold . . . $5.88 the fifth. Smirnoff Vodka comes to the holiday scene in a new embossed bottle with a gold crown-shaped stopper . . . 80 and 100 proof, from $4.32 the fifth.

Martini lovers are more often than not Beefeater lovers. This mellow English gin, 94 proof, is $5.69 a fifth, $64.89 a case, packed in a white glazed carton.

Schenley's Samovar Vodka is full of tricks. The metal base of its well-cut decanter is a little bank with separate slots for depositing cash; its gold-coloured cap is actually a jigger; and, as if this were not enough, a golden mechanical pencil hangs on a chain from its neck. 80 proof, it is named the Bank Decanter . . . $5.39. Schenley's O.F.C. Canadian Whisky, on the other hand, comes in a simple, hand-blown bottle, season-wrapped in an amusing package, $6.30 the bottle. Mellow Old Forester is poured into a stylized hourglass decanter, with a golden stopper; $6.59.

Catto's Grey Seal Scotch Whisky quietly invites our favour in a box covered with grey moire-looking paper; $6.20 the bottle, $70.50 the case. Gilbey, a name long associated with gin, has now a new (to them) light Spey Royal Scotch Whisky, ready for the holidays in a box depicting old British sporting scenes. $6.25 the fifth.

The English house of Justerini & Brooks, founded in 1749, has exercised very careful control over the quality of their famous J & B Rare Scotch Whisky, which has sometimes meant rather limited quotas for this country. However, today it may be found in virtually all good package stores at around $6.66.

A choice of scotch on the light side might be Long John Scotch Whisky. Long John himself appears on the box in appropriate colours. 86 proof . . . $6.55.

Johnny Reb Bourbon Whisky has spent 16 years in the keg . . . a mellow treat, $14.75. Probably the oldest scotch available is Ballantine's 30-year-old . . . $15.45.

Liqueurs are a thoughtful thought for many situations, including those where drier liquors do not apply. Canada Dry offers twenty different flavours, brandies and specialties, bottled in decanters designed by Raymond Loewy. Snow-white holiday cartons are embossed to simulate red sealing wax. The back has a recessed space for a gift card. $3.85 a fifth. For a bread-and-butter present or simply a charming present, Bols packs eight liqueurs into a box printed with the traditional Dutch windmill tiles . . . this for $3.60. For $8.96 you may take home a total of 23 ounces of Grand Marnier Cordon Rouge Liqueur with its rich orange flavour. Bénédictine D.O.M. is priced at about $9. B and B Liqueur, a blend of Bénédictine and fine Cognac Brandy, is to be found at around $9.

Brandy is handy and J. & F. Martell's Cordon Bleu Cognac, a fine liqueur cognac, is packed in a colourful box for $11.27. Three-star Martell Cognac is done up in silver, blue, and white Christmas paper . . . $7.58. A contribution along reverent lines would be Rémy Martin Louis XIII Cognac in a Baccarat crystal decanter, packed in a green velours box, $46.

A collector of interesting beers will bless you for a case of Tuborg, a refreshing beer from Denmark, whose brewers have been practising for 500 years. $8 the case of 24 bottles. Or you might venture a Christmas "bring" of Amstel, the Dutch beer, long beloved as a companion to curries and now available in major markets throughout this country. One way to purchase Amstel is in a six-bottle pack, the container using Delft tiles as a structural motif. Under $3.

AROMA OF TURKEY

(Continued from page 149)

FISH . The gourmet could become lyrical about the fish taken from Turkish waters. The Aegean, Mediterranean, the Sea of Marmora, and the fast-flowing Bosphorus, all yield their riches to the fishermen of Turkey. Some of the best fish in the world is caught in these waters, and in the Bosphorus alone it is claimed there are sixty different varieties of edible fish.

The fish markets of the seaboard towns are filled with plaice, turbot, and tunny fish; baby lobsters from the Marmora are exquisite, and most people can manage two or three with ease, cooked simply and served with a lemon and oil dressing. There is the *lufer*, a very superior member of the mackerel family, grilled to perfection over charcoal. Oysters, mussels, and shrimps can be eaten with a glass of cold beer served in open-air cafés, which are often gardens of old houses with trees, or pavements sheltered by thick vines in the markets or bazaars.

Of the larger fish the swordfish is supreme; a full-blooded, meaty fish weighing anything from sixty to three hundred pounds. Both its flavour and texture are hard to beat, although the bass is a close competitor.

Fish is brought swiftly and directly from the sea to the sprawling open markets where the housewife buys her fish almost alive. Or she can go straight to the fisherman in his rocking boat off the quayside and conduct a skillful and heated bargaining session for his catch.

STUFFED MUSSELS

3 doz. large mussels
1 breakfast cup uncooked rice
1¾ cups boiling fish stock
5 large chopped onions
½ cup olive oil
2 oz. pine nuts
2 oz. currants
1 teaspoon salt and black pepper
2 tablespoons chopped parsley
3 cups boiling water

Use the same cup when measuring the rice, water, and oil and

(Continued on page 165)



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After-Bath Friction Lotion, by Jean Naté; 32-oz. bottle, $5*. Bonwit Teller.

Excellent for dry skin—SiBon Bath Oil, by Monico. $3.50*. Altman's.

Far right: Tuvaché's Violet dusting powder; $2.50*. Saks Fifth Avenue.

Smoothing and soothing: Bright Secret Beauty Lotion, by Tussy. $1.50*. Bloomingdale's.

Spray-bottle cream soap, scented with Angelique's Black Satin. $1.50. Lord & Taylor.

From Beauty Counsellors: perfumed skin sachet, Flight of Fancy. $1.95*.

Pyramid of soap, Elizabeth Arden's June Geranium. $8.25 Bloomingdale's.

Pretty jar of Matchabelli's Abano bath oil capsules; $3*. Lord & Taylor.

Eau de toilette, Houbigant's Flatterie. $2.75*. Arnold Constable.

Aureate dusting powder by Dorothy Gray, in drum, with puff; $4*. Altman's.

RAY PORTER



To scent towels: Lubin's Flanelles, in 3 fragrances; $10*. Bonwit Teller.

Golden Chance dusting powder, by Harriet Hubbard Ayer; $1.25*. Bloomingdale's.

Eau de parfum, Intimate by Revlon; 14 oz., $10*. Lord & Taylor.

Dorothy Perkins' After-Bath Refresher, $1.50*; Gimbel's.

Delicious sachet pillow—Tapestry, by Mary Chess. $10*. Bergdorf Goodman.

Soap from Spain, Gal's Trini; 3 cakes, $5. Bergdorf Goodman.

Perfume for the hair: Breck's Bouquet. $5*. Bloomingdale's.

Bubble bath, Wrisley's La Contessa; crystal bottle. $3.95*. Altman's.

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AROMA OF TURKEY

(Continued from page 161)

your proportions will be correct.

Scrape and wash the mussel shells. Force them open without breaking the shells completely apart. Remove the beard and the black part of the mussels, wash them in several waters, and leave in a pan of cold water until required.

STUFFING

Fry the onions in olive oil until they become a golden brown, add the rice, cover, and simmer for twenty minutes, stirring frequently. Add the boiling stock, the pine nuts, currants, pepper and salt, and finally the parsley. Cover and cook for a further twenty minutes, by which time the liquid should be absorbed. Cool.

Push a little of the stuffing in one half of the mussel shell. Close it down and secure firmly with string. Repeat until all the shells are stuffed. Pack the mussels tightly into a saucepan, pour the boiling water over them, and press down firmly with an inverted plate. Cover with the lid and cook very gently for thirty minutes.

Drain off any remaining liquid and leave to cool in the pan.

Remove the cotton and serve the mussels cold with wedges of lemon. Stuffed mussels are usually eaten as a *mezé*.

CIRCASSIAN CHICKEN

Almost anywhere in Turkey you will find chicken dishes. In Istanbul and the other large towns it is possible to buy a hot or cold, boiled or roasted chicken at any time of the day and night.

For this dish you need one cold cooked chicken, stripped of all bone and the meat cut into small lengths.

Walnut Sauce

1 lb. blanched walnuts
2 thick slices white bread
Chicken stock
Almond oil—or walnut oil if available
Salt and pepper
Paprika pepper

Put the blanched walnuts twice through a mincing machine. Mix with the white bread—previously soaked and well squeezed. Put this mixture once more through the mincer, add salt and pepper to taste, and again put through the mincer. Add enough chicken stock to turn this paste into a very thick sauce. Pour this over the chicken pieces. Mix the almond oil—or walnut oil—with enough paprika to make it a bright red. Pour this over the sauce to make an attractive decoration. Serve cold.

If you want an even richer sauce you can dispense with the bread and use more walnuts. Some people add fresh thick cream as well.

This dish is immensely rich and reputed to be a recipe brought by the blue-eyed Circassian slave girls to the sultan's harems.

If you are using really fresh walnuts you should get almost a cupful of walnut oil from them by continuous mincing.

LAMB ON SKEWER.

1 lb. boned rump of lamb
1 chopped onion
Salt and peppercorns
Olive oil

Pound the meat and cut it into small squares. Leave these for an hour or two in a marinade made with enough olive oil to cover, adding the onion, salt, and peppercorns.

Impale the meat on skewers and grill over or under a fierce heat, turning the skewers so that all sides are neatly browned.

Sis Kebabs (pronounced *shish kebabs*) is the national dish of Turkey. It is easily prepared, in the home, in the country, in the field too, for the Turkish army was always on the march. No garnish is required, but chopped onion is often served with kebabs.

VEGETABLES. Most Turkish vegetable dishes are served as a separate course. Usually Turks cook their vegetables for a very long time, carefully arranged in a saucepan, and covered with a plate which, when the vegetables are cooked, is skillfully inverted so that they come out perfectly arranged ready for the table.

One favourite method of preparing vegetables is to stuff them, thus making *dolmas*.

THE FAINTING IMAM

An imam is a dignitary of the Moslem religion and here is a story about one which, like recipes, varies. As the story is legendary all versions can be the correct one. A famous imam was especially fond of aubergine, and his wife was always at great pains to prepare for him a variation of his favourite vegetable. One day she prepared him a dish so rich that, at the sight of it, he swooned away. Because of the expense? Because of the richness? For whatever reason it was, he was so overcome that both the story and the dish have become world famous.

6 aubergines
3 finely chopped onions
4 large tomatoes
½ pint olive oil
1 dessertspoon castor sugar
Juice half a lemon
5 cloves chopped garlic. (The imam obviously liked garlic; there is no need to follow his wife's example.)

(Continued on page 166)



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1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Iva S. V.-Patcévitch, Greenwich, Conn.; Editor, Jessica Daves, Greenwich, Conn.; Managing Editor, Carol Phillips, Greenwich, Conn.; Business Manager, Harold G. Meyer, Greenwich, Conn.

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AROMA OF TURKEY

(Continued from page 165)

¾ pint hot stock or water
Salt and pepper
1 tablespoon chopped parsley

Remove the green stalks from the aubergines and in each make a slit stretching from end to end. Do not peel. Heat the olive oil and fry the aubergines for five minutes, turning them once or twice. Take them from the pan and put aside. In the same oil fry the onions until they are a golden brown. Remove them from the pan and put aside.

Peel, chop, and fry two of the tomatoes until soft. Mix with the onions to a sauce, then add the parsley, salt, pepper, and the garlic. Push this mixture into the slits in the aubergines. Arrange these in a baking-dish and pour over them the olive oil in which you have fried the onions and tomatoes. Peel and slice the remaining tomatoes and spread these on the top of the aubergines. Add the stock or water, the lemon juice and the sugar, and some more salt. Cover the pan and bake in a moderate oven until the aubergines are quite soft. Serve quite cold.

If, like the imam, you find this dish very rich, do not fry the tomatoes and onions or even the aubergines first. Simply split them as above and fill them with chopped raw tomatoes and onions, et cetera, or use only half the quantity of oil.

PILAU. A pilau is the mainstay of Turkish cooking and of the cooking of the Middle East generally. One seasoned traveller in ancient times to the East expressed his opinion thus: "They put before you fortie dishes call'd by fortie names, as pelo, chelo. et cetera, albeit indeed it differ but this all are of ryce, mutton, and hens boyl'd together. Some have butter, some have none; some have onions, some have none; some have almonds and raisins, some have none, and so on *ad infinitum*."

PLAIN PILAU

2 cups rice
4 cups boiling meat stock
3 oz. olive oil
1 dessertspoon salt—if you like, lessen this amount
Black pepper to taste

First heat the oil—or it can be butter—and fry the rice for five minutes, stirring all the while to avoid sticking. Add salt and pepper, then the boiling stock—it should and will sizzle alarmingly. Cover the pan with a cloth, then clamp on the lid. Cook over the lowest possible heat until the rice is tender and all the liquid is absorbed.

Stand the saucepan away from the heat but keep on the stove, wrapped if possible in a cloth. Serve after fifteen to twenty minutes. By this time the rice will be thoroughly cooked, each grain separate but not dry. Stir in some butter or serve the rice turned out on a dish topped with a large lump of bright yellow butter.

To make a Turkish chicken pilau, simply garnish a plain pilau with pieces of boiled chicken and use a chicken stock when cooking the rice. Surround with cooked tomatoes.

Another favourite pilau in Turkey is lamb pilau, *pilâv etli*. Here the rice is cooked in the same manner, boiled lamb kebabs are piled on top of it, and cold, beaten yoghourt poured over the whole. Coriander is sometimes added to this pilau as a flavouring.

In a savoury pilau, or *iç pilâv*, you add minute pieces of chopped liver, pine nuts, currants, a little sugar, chopped parsley, sage, mixed spices, chopped tomato, pistachio nuts, and salt and pepper in moderation. With the exception of the liver, these ingredients are put into the pan with the rice and lightly fried. Cooking these continues as for a plain pilau. The liver, fried separately, is added as a garnish.

RICE PUDDING

WITH ROSE WATER

1 pint milk
3 oz. ground rice
4 oz. castor sugar
2 oz. rose water

Soak the rice in the milk a short while before putting it into a double saucepan to cook. Stir briskly and cook for fifteen minutes. Add the sugar and the rose water. Beat until smooth, then pour into moulds and leave until cold. Serve with rose water.

WATER. Water to a Turk is like wine to a Frenchman, and treated with the same reverence. The Turk is a connoisseur of water; he names it, bottles it, and places it on the table with the same deference that he would a vintage wine.

There are two main reasons for this, the scarcity of water in the summer and the Moslem faith which forbids the drinking of alcohol. Consequently water drinking has become a fetish, and many Turks, even today, will travel long distances in search of a particularly good water.

From Istanbul there is an almost daily pilgrimage to Camlica, the highest point overlooking the Bosphorus on the Asiatic side, where, in the large garden restaurants shaded by trees, you can see serious Turks sipping the water and nodding their heads in approval.

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